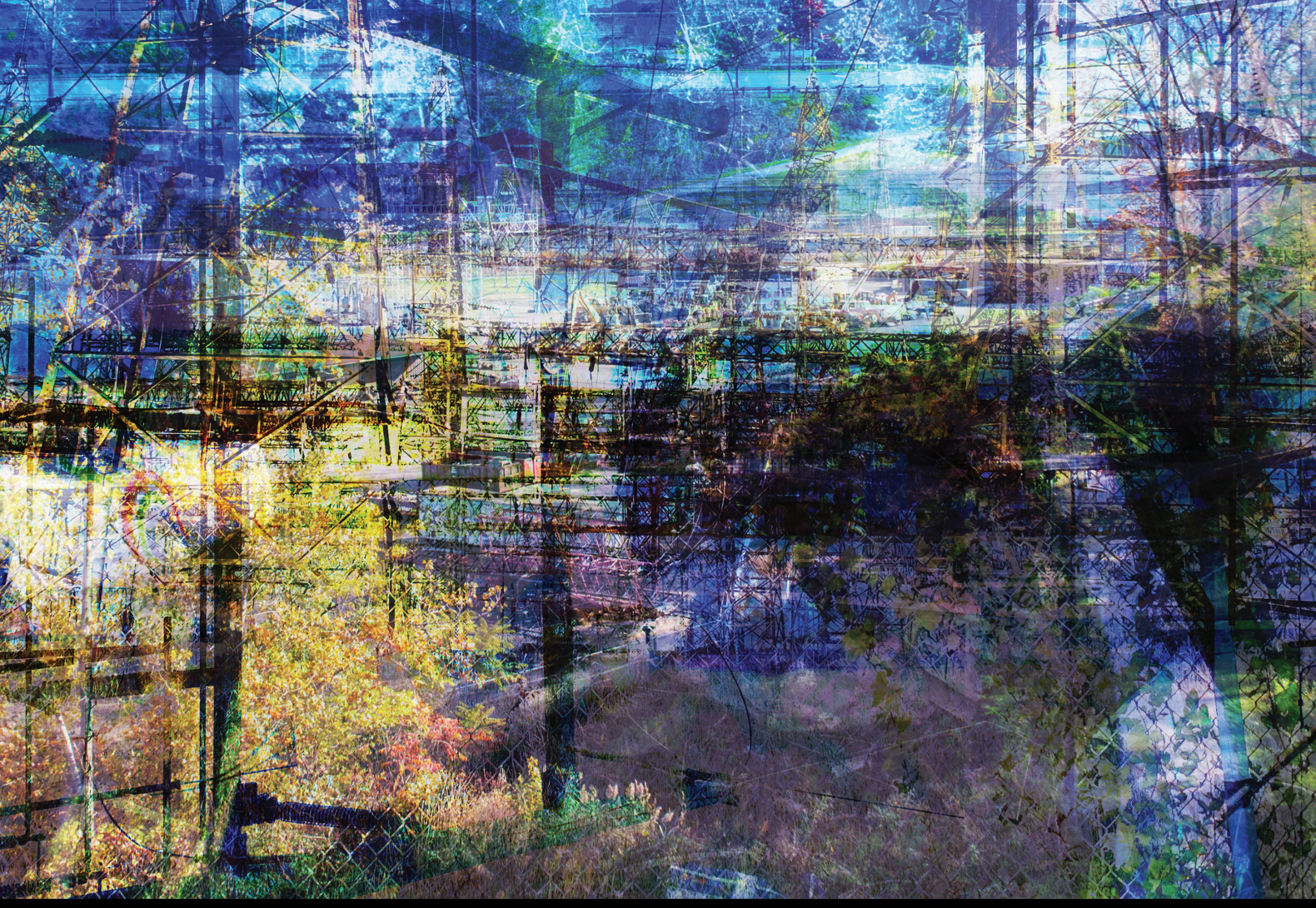
CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | SPRING 2021

NOTICIAS DE CREATIVE FUSION, EN INGLÉS Y ESPAÑOL, PÁGINA 43

MEDICI MUSEUM | MOCHA | AMANDA KING | REBECCA CROSS | FROM WOMAN INTERNATIONAL PRESSURE | JOHN W. CARLSON | ARABELLA PROFFER



"Steelyard, 2020" by Elena Beitzel

Entropical Paradise

An Exhibition of Video Installations by CIA's Advanced Video & Digital Cinema Projects Class

Elena Beitzel
Caroline Campion
Murong Chen
Liam Darby
Sydney Nicole Kay
Zane Millecchia
Chenghao Pan
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Jacob Koestler

March 26–April 23, 2021

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Shikeith, *Still Waters Run Deep* (still), 2021, installation with video, dimensions variable. Courtesy the artist.

IMAGINE OTHERWISE

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MUSEUM OF CREATIVE HUMAN ART®

Amber Ford
Imani Dennison
thirdspace

Shikeith
moCa Cleveland

at moCa

Naeem Mohaiemen, *Third Conciliation—Cigarette Break 3*, 2020, Digital C-Print, 12 x 18 in (cm)
Courtesy the artist and Experimenter, Kolkata

Naeem Mohaiemen:
Monday, Day 3753

Support provided by Edward Hemmelgarn & Janice Hammond, and the Anselm Talalay Photography Endowment.

Martin Creed: *Work No. 3398 EVERYTHING IS GOING TO BE ALRIGHT*

Major support provided by Joanne Cohen & Morris Wheeler.

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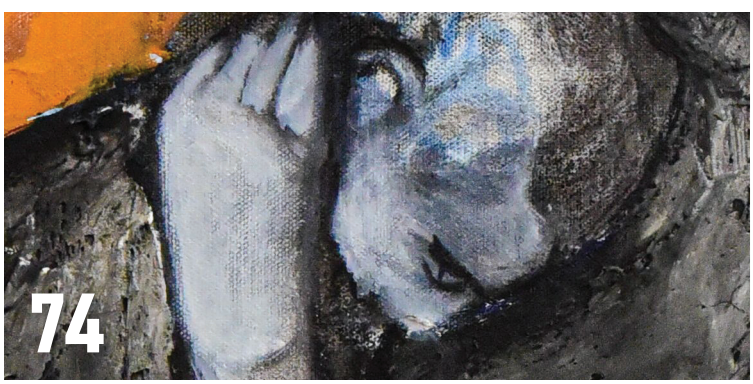
CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND



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COVER: Norman Rockwell's From Concord to Tranquility, painted in 1971 was the cover illustration for the Boy Scouts of America calendar in 1973. It's on view with 64 other Norman Rockwell paintings at the Medici Museum, in Howland, Ohio. Erin O'Brien tells the origin story of the new museum on page 52.

LOOKING FORWARD TO A BETTER FUTURE

Norman Rockwell painted our cover image, From Concord to Tranquility, in 1971, and it was used to illustrate the Boy Scouts of America calendar in 1973. Rockwell—who famously painted hundreds of covers for the *Saturday Evening Post*—also painted dozens of illustrations for the Boy Scout magazine *Boy's Life*, and for the Scouts' annual calendars from 1925 to 1976. The people who hired him wanted their audiences to believe they were holding a mirror up to American life. But paintings are nothing like mirrors.

Despite some paintings that acknowledge the Civil Rights struggle, and despite his occasional inclusion of People of Color in a token way, Rockwell overwhelmingly portrayed a simplified, small-town America. What would he have painted, had he been alive and working these last few years? How would the artist who painted Ruby Bridges being escorted to school by four deputy US Marshals as she walked past racist graffiti on her way to an all-white school (The Problem We All Live With) have portrayed George Floyd, or Tamir Rice, or crowds of people chanting "Build the wall," or "Lock her up?" How would he have portrayed refugee children in cages, or the domestic terrorists who stormed the Capitol on January 6? Odds are that his clients would not have hired him to paint those scenes.

PAINTINGS ARE NOTHING LIKE MIRRORS

We are a nation on the mend. At least we hope so. We've got this optimistic painting by Norman Rockwell on our cover because a collection of his paintings for the Boy Scouts gave occasion for the creation of a new institution—the Medici Museum, in Howland, Ohio, just outside of Youngstown. Writer Erin O'Brien explores the history and significance of what transpired there.

This issue of *CAN* is filled with the complexity of America in the twentieth century. In our Members Report section, galleries continue to confront the challenge of presenting exhibits during a pandemic. Artist Mister Soul and Deep Roots Experience proprietor David Ramsey discuss the absence of People of Color among the artists who applied to be juried into a local organization's members exhibit, for which Ramsey served as juror. Deep Dive—a new printmaking venture and art consultancy—announces its existence, along with a couple of shows. And Photo Fest looks ahead to another year. Of course, there's much more.

In our Editorial section, besides the story of how 65 Norman Rockwells arrived in Howland, Jimi Izrael talks with MOCHA founder Antwoine Washington about creating more supportive arts infrastructure for People of Color. Kelsi Carter talks with Amanda D. King about her own creative work. Anastasia Pantsios talks with Mary Urbas about the history of the *From WOMAN* show at Lakeland Community College. We talk to letterpresser Shadi Ayoub, who immigrated from Lebanon and opened a print studio here. We mourn the passing of John W. Carlson, and hope for all the productive days Arabella Proffer can muster.

We've got a new president, and vaccines are finally reaching more of the population. We've got a long way to go before gatherings are safe again, before performing artists and audiences can return to stages, before we're back to anything like "normal." But we see what the challenges are, and all this work and dialog feel like progress.

We look forward to seeing you.

Michael Gill
Editor / Publisher

New Exhibitions for a New Year at Akron Art Museum

by Akron Art Museum Staff

AAM *InterPlay* artwork, Small Town, Big Impressions, Adana Tillman

THE NEW YEAR brings several new projects and exhibitions to the Akron Art Museum. While the museum hopes to reopen safely in the near future, staff members have been working hard to provide engaging content to be enjoyed both inside and outside the museum. The newest project, *InterPlay: Art Play for All*, is an augmented reality (AR) experience that enables anyone to interact with art from the comfort of their own home. With this project, free posters, distributed by the museum and a variety of local partners, become interactive and changeable when a QR code is scanned with a tablet or smartphone. The museum partnered with Akron-born artist Adana Tillman and Bluecadet, a digital design firm in Philadelphia, to bring this project to life. Tillman drew on her Akron roots to create the poster, and Bluecadet made the artwork interactive so that users can learn about the artist's local connections, discover the inspirations behind her imagery, and make changes to create their own digital designs.

InterPlay: Art Play for All blends creativity and community with art and technology in an experience suitable for all ages. In addition to the fun and playful AR experience, users get a print of a work of art to display wherever they like. Adana Tillman conceived the work as a love letter to the city of Akron, and the artwork includes recognizable imagery from the city: from the Goodyear Blimp to local sights seen from her perspective. Anyone outside of the Akron area can enjoy *InterPlay: Art Play for All* posters, too. Copies ordered through the Museum Shop online will go out for free—recipients will only pay the cost of shipping.

As part of the museum's video series *On Process*, Adana Tillman and Bluecadet recently sat down with the museum's curator of community engagement to discuss *InterPlay: Art Play for All* and the work they each completed for the project in detail. Their interview can be seen on the museum's YouTube channel. The *On Process* series features interviews with artists, many of them connected to the Akron area, who share details about themselves and each of their unique, creative processes. A new artist is featured on social media each week, and a full archive of past interviews can be found on the museum's website. This series helps to inspire others and connect them to artists during these uncertain times.

Continuing with a focus on local artists, *Making Your Mark* aims to showcase Northeast Ohio creators in a way that highlights their diligent, skillful work. The purpose of the show is to help audiences get to know different artistic processes, such as printmaking and sculpting. In addition to

Soviet/American Array V, Robert Rauschenberg (Port Arthur, Texas, 1925–2008, Captiva Island, Florida) 1988–1990

labels, in the gallery viewers will see quotes from the artists and even displays of some of the tools they use. All of the artists have created audio tours using sounds from their studios to give an intimate sense of their craft. *Making Your Mark* can be viewed on the museum's website.

Beginning March 4, two new exhibitions, *Totally Rad: Bold Color in the 1980s* and *Totally Radical: Art and Politics in the 1980s* will go up in the galleries. Scheduled for adjoining galleries, these shows are meant to be seen as a pair. Built out of the Akron Art Museum's permanent collection, the works of art in *Totally Radical* span the decade's flashpoints. Prints from the Guerrilla Girls' insurgent poster campaign use the bold strategies of advertising to press the issue of gender equality. Dawoud Bey and Ken Heyman's photographs portray the rich inner lives of Black and gay people, respectively. Daniel Mainzer's pictures highlight the strength and dedication of factory workers in Akron. Also drawn from the permanent collection, *Totally Rad* offers a dazzling dive into the vibrancy of the '80s. In Peter Dean's hyper-colored landscape, every flower, field, and tree are a vivid burst of energy. Nam June Paik and Jack Goldstein play with the glossy appearance of color TVs and digital screens, with their capacity to turn far-flung signals into luminous displays. In both a sculpture and a print, Nancy Graves leaves any familiar sense of order behind and makes whimsical poetry out of colors and shapes. *Totally Rad* and *Totally Radical* will be on view until August 1.

Lastly, in May, Jordan Wong's The 10,000 Things will be added to the museum's garden. Wong, an artist from Cleveland, whose work draws on his cultural heritage and interest in Asian toys, has created playful works for visitors of all ages to enjoy. The 10,000 Things combines themes of perseverance, triumph, belonging, and growth with inspirations from Asian art, video games, comic books, and more. The summer's garden installation is just the start of Jordan Wong's work with the museum, which will expand to also include an exhibition in the galleries opening in September.

AKRON ART MUSEUM

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

BAYarts *Annual Juried Exhibition*

by Karen Petkovic

BAYarts *2020 Juried Exhibition* had been installed just days before the COVID-19 shutdown.

IT HAS BEEN almost a year since our world changed, and the way we do business at BAYarts changed with it. This milestone seems like a good time to reflect on what we have learned as an organization and to share how we will continue to support artists and our community as we move forward with our *Annual Juried Exhibition,* opening Friday, March 12.

Last March, when we were forced to close our doors due to COVID-19, I had just hung 73 pieces of art in our Sullivan Family Gallery for our *Annual Juried Exhibition*, which is a favorite at BAYarts for both artists and the public. As I look back, currently this memory is bittersweet. The jurors were Shari Wilkins of the Cleveland Print Room and John W. Carlson, local artist and dear friend to BAYarts. John died suddenly in December, and we are all still reeling from the loss. I will always remember how Shari and John made the process of reviewing the work for the exhibition and selecting the pieces such a true joy and learning experience—this is a bit of the sweet. More bitter is the thought that the public would not see the work as it hung in a closed gallery. We rallied the best we could with our limited technology at the time and did an online walkthrough of the show, sharing the awards and commending the artists for their participation.

This year, BAYarts will be using an online format for submission of work to the *Annual Juried Exhibition*. The juror this year is local fiber artist Rebecca Cross. At BAYarts, we have been one of the few organizations to have artists deliver work physically for review. We always felt that work is best judged seen in person, allowing the jurors to connect directly with the art without the danger of poor photographs and other limitations of the online format. We will use technology this year to limit exposure, but we still plan to have selected work hung physically in the gallery. We are learning to adapt, change our practices, and still run a gallery that supports artists of all levels at BAYarts. The mission is the same as it has always been: the way we get there is new. Our plan at BAYarts is to continue to evolve as an organization to best serve the public and the local artists who are our foundation.

BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

Cleveland Photo Fest PHOTOTHON 2021

by Herbert Ascherman Jr.

Cleveland Photo Fest Directors Laura D'Allesandro, Jim Szudy, and Herbert Ascherman Jr.

OPENING MAY 1 through June 30 at the Bostwick Design Art Initiative, the Cleveland Photo Fest's PHOTOTHON 2021 will host seven photography exhibitions: three drawn from international submissions, three of local talent, and our groundbreaking feature presentation: *I Identify As*, a Cleveland portrait project of sixty White, African American and those who identify as Other photographers exhibiting portraits of each other in classic black and white.

In addition to numerous exhibitions held at various galleries and art spaces around the city, the Cleveland Photo Fest will include a high school student exhibition at the Prama Art Space in Parma, a show of photographs interpreting poetry at Coventry's Mac's Backs, and displayed at the Bay Arts Center: an exchange show with fifty photographers from Kerala, a state in southern India.

Currently, our educational programs include a modern dance interpretation of exhibited photographs accompanied by experimental noiseicians, a presentation by an African American woman photojournalist who worked in the Middle East for ten years, an evening with the classic Magic Lantern (circa 1890), a fabulous program of early twentieth-century Eastern European film, and a photo-based discussion of Cleveland's homeless.

All exhibitions and programming information will be displayed on our website, clevelandphotofest.org, for public viewing. For more information, email contact@clevelandphotofest.org.

CLEVELAND PHOTO FEST

PO Box 22844
Beachwood, Ohio 44112
clevelandphotofest.org
440.554.5644

ABATTOIR

UPCOMING EXHIBITIONS:

OCULTOS
HERMAN AGUIRRE
APRIL 2

THE DEAD DON'T DIE
A GROUP SHOW CURATED BY SHAWN POWELL
MAY 21

NEW WORK
MICHELLE GRABNER, SABRINA GSCHWANDTNER
JUNE 18TH

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INFO@ABATTOIRGALLERY.COM
3619 WALTON AVENUE, CLEVELAND, OHIO 44113

Curating the Culture at Deep Roots Experience

A conversation between Deep Roots Gallery owner David Ramsey and artist Mr. Soul

Deep Roots Experience proprietor David Ramsey will open a new venue, Wood and Green, this spring in Cleveland Heights.

MR. SOUL: One time for being curators of culture! Two times for being blessed with abundant talent and passion! How's it going?

DAVID RAMSEY: I'm well! Preparing for the coming year, watching the changes to the country in wake of a pandemic, and as always brainstorming on new ideas.

MR. SOUL: We had a convo stemming from a potential opportunity extended by a gallery here. What were you tapped to do?

DR: I was offered an opportunity to work with one of the larger art galleries in Cleveland on a show. The term was "juror," but in conversation about my involvement, hanging and placement process came up, which lends itself to a more curatorial role.

MR. SOUL: You had some reservations: what were they and why?

DR: We've built a brand around elevating Black and Brown artists. It's our goal to continue working on that elevation, even in partnerships. Upon seeing the artwork for their show, there was no artwork from Black or Brown artists. Knowing our gallery's goal, it gave me pause that they'd look to me to support a show without representation.

MR. SOUL: I thought the response you sent expressing your concerns wasn't only valid, but well stated. What was their response?

DR: I was advised this was a member show and submission had to come from members. "Membership" as the requirement only works if there is equitable access to the membership. Following this, staff from Deep Roots were contacted to act as jurors.

MR. SOUL: So you're saying that they went around you?

DR: There's a short list of those impacting art politics within the Black community. The gallery's awareness, to be honest, was inconsequential. This is an example of the replaceable status associated with our culture. I'm not the best at curation and art, but there's value within our brand. Using brand power is a smokescreen to bolster diversity.

MR. SOUL: If you look in places that govern the city art experience here, you don't see many Black men in positions of power, or sometimes service. How does that change?

DR: Cleveland is poised for practices that build equitable distribution of funds, information and resources. The hurdle is, it requires intentional effort in the form of outreach designed SPECIFICALLY to engage our culture. That costs money. Invest with the intention to empower the underrepresented.

MR. SOUL: What's on the horizon for Deep Roots? How will you be Curating The Culture?

DR: We had a Black Excellence Series beginning with *Who Are Your Heroes?* on February 19, and will have another theme in June. There's also the third edition of the *SheART* show. *Curating The Culture* is accepting responsibility to tell the story, assembling storytellers who are historically connected to culture, and sharing those stories for others to experience.

DEEP ROOTS EXPERIENCE

7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com
216.815.5474

Wood and Green
2905 Mayfield Road
Cleveland Heights, Ohio 44118

WHO ARE YOUR HEROES | FEBRUARY 19 THROUGH MARCH 20
at Deep Roots Experience

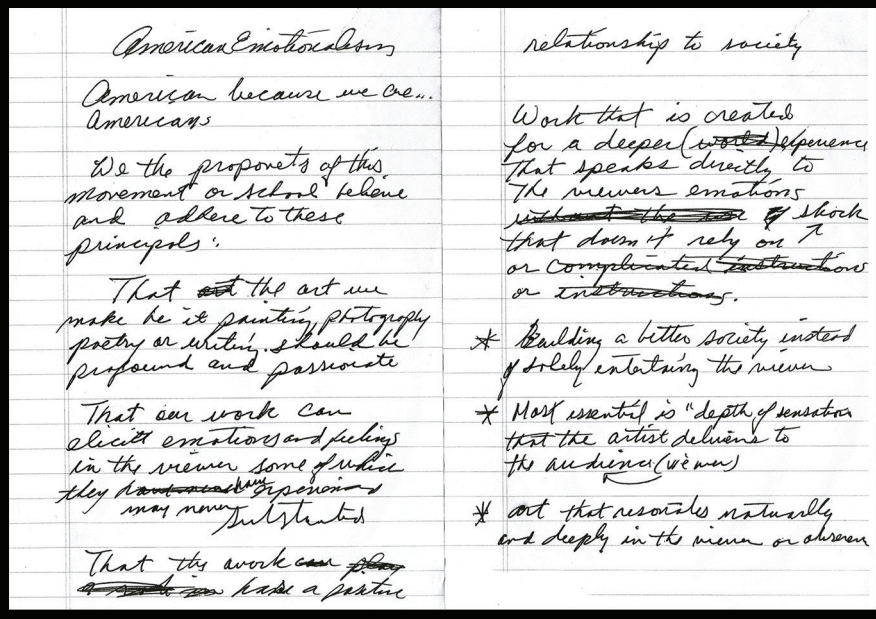
INSPIRED BY BASQUIAT | MARCH 13 THROUGH APRIL 10
Wood and Green

Manifesto

American Emotionalism was created in 2016 by artistic collaborators John W. Carlson and Shari Wilkins.

HEDGE Gallery will feature a retrospective on John W. Carlson (1954-2020) in 2022.

A further exploration of American Emotionalism in conjunction with Carlson's body of work will be exhibited at the Massillon Museum in 2023 with the Manifesto serving as a basis for this new artistic movement.



American Emotionalism

American because we are... Americans

We the proponents of this movement or school believe and adhere to these principals:

That ~~art~~ the art we make be it painting, photography poetry or writing, should be profound and passionate

That our work can elicit emotions and feelings in the viewer some of which they ~~have~~ may never ~~felt~~ experienced before

That the work can ~~play~~ take a particular relationship to society

Work that is created for a deeper ~~(word)~~ experience that speaks directly to the viewers emotions ~~without the need~~ of shock that does not rely on ~~a~~ or complicated ~~distractions~~ or intellectualizations.

* Building a better society instead of solely entertaining the viewer
* Most essential is "depth of sensation that the artist delivers to the audience (viewer)
* Art that resonates naturally and deeply in the viewer or observer

Manifesto draft, handwritten by John W. Carlson. Private collection.

CLE PHOTO FEST

PHOTOTHON 2021

OPENING MAY 1ST–JUNE 30TH

ON DISPLAY AT THE BOSTWICK DESIGN CENTER, 2729 PROSPECT AVE, CLEVELAND

I IDENTIFY AS
30 Black and those who Identify as Other photographers exhibit portraits of 30 White and those who Identify as Other photographers who will exhibit their work of 30 Black photographers and those who identify as Other.

FURTOGRAPHY
Dogs: their noblest, most elegant, memorable, humorous and lasting images.

FOR WOMEN ONLY: DEAR DIARY
(Show us your secrets!) is an upbeat, playful and off the wall opportunity for women to visually share their favorite secret.

DEJA NUDE
an exhibition of imaginative, enlightened and just plain fun nudity.

TIM LACHINA
Golden Shoreline, Vellum prints with applied gold leaf

LYDIA BAILEY
Portraits of Homelessness, The Lutheran Metropolitan Ministry Men's Shelter

BRUCE CHECEFSKY
Bruce Scans in Black and White

ADDITIONAL THURSDAY NIGHT PROGRAMMING

DELORES JOHNSON
A Woman Photojournalist in the Middle East

BRUCE CHECEFSKY
Early European Black and White Film

LARRY RAKOW
Professor Optix' Magic Lantern Show

SABATINO VERLEZZA
Modern Dance Interprets Modern Image with NIHIL OMNIA

ALEX AND IRENE SHALAND
Travel Fantasique!

CLEVELAND PHOTO FEST OFF-SITE EXHIBITIONS

BayArts Gallery, Bay Village, OH

CLEVELAND-KERALA
A photo exchange exhibition between Cleveland and Kerala (India) photographers.

Prama Art Space, Parma, OH

STUDENT SHOW FROM VALLEY FORGE HIGH SCHOOL
CPF Volunteer Appreciation exhibition.

Valley Art Center Celebrates Our Future, Reimagines Signature Event: Art by the Falls

by Valley Art Center Staff

Epiphany of Pandora, by Judy Takács

Kim Mettee at Art by the Falls, in pre-COVID-19 times

VALLEY ART CENTER turns fifty years old in May, and we have been celebrating all year long! We have offered exhibits featuring our visionary founders, as well as our present-day students and faculty; a virtual gala celebration in February; and a documentary film exploring our mission within the Chagrin Valley. Now we turn our eye to the future of Valley Art Center, namely those artists who have studied with VAC instructors and gone on to build successful careers for themselves in their chosen medium.

Illustrious Alumni opens April 2 and will feature the work of several former VAC students, including Bill Watterson, Judy Takács, Judith Brandon, Kate Kaman and others.

Running concurrent with *Illustrious Alumni* will be an exhibit by the Whiskey Painters of America. This exhibit, again, explores the foundation of Valley Art Center, with the association of VAC founding member Florian K. Lawton and early VAC members and artists Lois Salmon Toole and Darlene Jackson. A genuine whiskey painting consists of painting a miniature piece of art no larger than 4 × 5 inches with watercolor pigment, created by dipping your brush in some form of alcoholic spirits, then possibly sipping the alcohol, thereby enhancing the painting experience.

These exhibits will be on display April 2 through May 12. Both exhibits will be free and open to the public on-site, along with a virtual gallery tour accessible on our website.

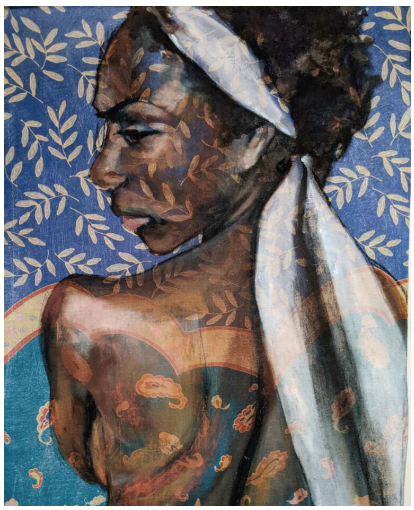
Valley Art Center is finding new ways to bring art to the region despite the challenges the pandemic has brought us. In light of necessary COVID-19 precautions, VAC is staging Art by the Falls in a series of gallery exhibitions at 155 Bell Street in Chagrin Falls during the summer of 2021! Every artist who was accepted to the festival for June 2020 is invited to exhibit and sell their work in the gallery this summer. There will be two separate five-week exhibits: June 4 through July 7 and July 23 through September 1. All artwork will be for sale on-site, as well as in VAC's online gallery store. The shows will include a virtual gallery walkthrough. In addition, VAC plans to offer pop-up events for local artists on-site and in the Village of Chagrin Falls as we are able.

VALLEY ART CENTER

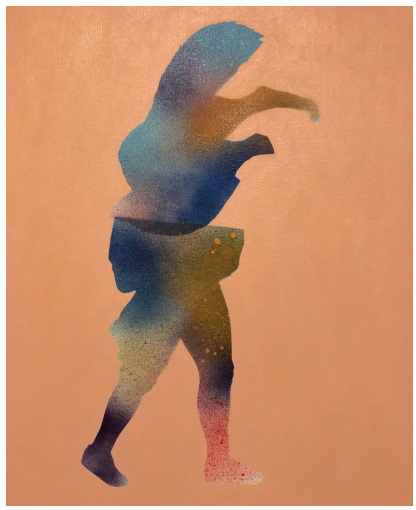
155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

Heights Arts Celebrates Community with Three Exhibitions

by Heights Arts Staff



Bernadette Glorioso, Watch My Back (Detail)



Dante Rodriguez

HEIGHTS ARTS presents its group and accompanying Spotlight exhibitions on Friday, March 19 through Sunday, May 16. *Group Show 2021* features work across various mediums, allowing gallery visitors to experience work submitted by local artists and curated by Heights Arts' Exhibition Community Team.

The exhibition features artists Dante Rodriguez, Julie Friedman, Paula Izydorek, Mark Keffer, and Alessandro Ravagnan, with an adjacent spotlight showcase from Bernadette Gloriso. Greg Donley, Heights Arts' Exhibition Community Team leader, says it's an important aspect of the organization's mission to present group shows assembled from artists who respond to the open call to apply to exhibit at Heights Arts (which is done through an application portal at heightsarts.org), but it's also a lot of fun for the committee. "It's always exciting to do these group exhibitions that come from artist submissions over the Heights Arts website. It's kind of like putting together a playlist from songs you just heard for the first time on the radio, mixing in some things you already know that come to mind because they fit in well," says Donley. "There are always some nice surprises in the ways that different pieces relate to each other, and it's great to be able to share our discoveries with a larger audience."

In the Spotlight Gallery, Gloriso's audacious, eye-catching paintings tell the story of her summer nature experiences and how they grounded her mind through a tumultuous year. "Since my move back to Cleveland I have been inspired by the breathtaking Metroparks that surround my neighborhood. I can't deny the impact of nature's lively inhabitants. My bold interactions with deer, squirrels, skunks, and owls, and my brush with a groundhog have strongly influenced my art," Gloriso says.

"Similar to biomimicry, my work observes the natural interaction of the wondrous animals and how it relates to the human response of problem solving and interpersonal communication. With a strong need for digital interaction during our pandemic, how has this influenced our natural and grounded response to social skills and basic human interaction? This series is an optimistic reflection of life's complexities."

Opening Friday, May 21, and running through Sunday, June 13, Heights Arts will feature the work of budding artists in its *Intern Exhibition 2021*. Cleveland Heights art students Eryn Lawson and Zelda Thayer-Hansen exhibit their talents and curate fellow Heights High School students' interpretations of the natural environment all around us, whether they be fantastical, political, community based, or otherwise driven. "The most important aspect of our show this year is the theme connecting our art to the outdoors," says Thayer-Hansen. "Given that this exhibition stands at the threshold of becoming an in-person or virtual show, we hope to connect viewers with the natural world we have all been so detached from over the past year. Ever since I had my first interview for this internship, I have looked forward to leading this community show. I'm excited to learn more about the curatorial process as we move closer to this gallery opening."

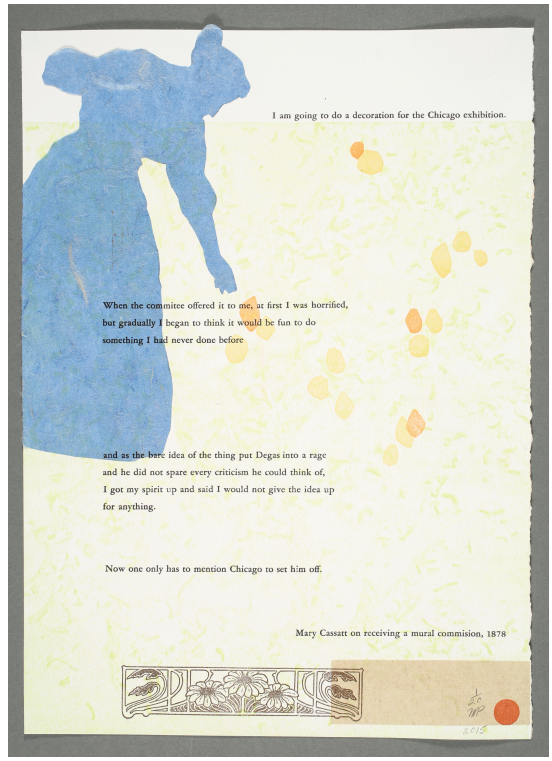
HEIGHTS ARTS
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

GROUP SHOW 2021 | MARCH 19-MAY 16
SPOTLIGHT ARTIST: BERNADETTE GLORISO | MARCH 19-MAY 16
INTERN EXHIBITION 2021 | MAY 21-JUNE 13

A Deep Dive into a Dream

by Bellamy Printz

Sarah Kabot: October 5th. Graphite and gouache on Durala. 11 x 14 inches, 2020.



Wendy Partridge: Mary Cassatt, from the Artists on Art series. Pressure printing, chine collée, handset type. 14 x 10 inches, edition of 20, 2015.

MY HEADLIGHTS are the only source of light on the heavily-wooded forest road. There is no moon, and I am starting to get nervous about what may—or may not—be in front of me. At one point, I stop the car and get out, engine running. I have stopped only a few feet from a precipice. There is a diving board, silvery and sleek, sticking out from the edge and lit by the headlights. It is inviting and exhilarating to step onto it and see what is below. In dream distance, swimmers are both far away and close by, lazily floating in starlit waters that reflect the slight silvery glow of the lights above. They are relaxed; they call to me to come in. I take my shoes off and jump. The water is renewal, it is safe, and I am in my element. The stars are so bright and plentiful. I am in the right place. I took the deep dive.

After co-founding Zygote Press in 1996, and then working as an institutional curator for almost fourteen years, I have turned a new page. In late 2019, I purchased Zygote's Ink House building in the Waterloo Arts District, changed its name to "The Deep End," and thus Deep Dive Art Projects, LLC was born. At DDAP, I am able to offer services as both a consultant—for curatorial, art practice or program development—and a printmaker/artist—working with artists and others to edition and publish fine art prints. The downstairs printshop is intimate and perfect for small projects, and an upstairs meeting space also offers pop-up shows of artists exploring work in paper-and print-based media several times a year. Please make an appointment and stop by for a visit to see what is happening at The Deep End! Visit deepdiveart.com to find out more.

DEEP DIVE ART PROJECTS

at The Deep End
423 East 156th Street
Cleveland, Ohio 44119
deepdiveart.com
216.973.1986

SARAH KABOT: WORKS ON PAPER | APRIL 2-MAY 29

WENDY PARTRIDGE: PLACE IN THE WORLD: LETTERPRESS BOOKS AND BROADSIDES | JUNE 4-JULY 31

Portraitures: Discoveries Through the Canvas Mirror—Framed Presents Annan Affotey and Baba Musah

by Framed Gallery Staff

Artist Francis Annan Affotey. Image courtesy of Framed Gallery.

Mixed Media by Baba Musah Swallah. Image courtesy of Framed Gallery.

THIS SPRING, Framed Gallery extends its international reach, bringing works by two artists of Ghana, West Africa, to Cleveland—on view starting March 5.

FRANCIS ANNAN AFFOTEY

While the scenes are often familiar to the millions of Africans whose daily existence reveals the realities of contemporary life and culture, Francis Annan Affotey presents to the world the joys, and sometime secrets, of life in his native Ghana.

He reshapes these observations with modified techniques that recontextualize the European lineages from which his techniques have emerged. The landscape, the still life, and the portrait are just three of the modes Affotey engages. For Affotey, a woman feeding her family suggests pride, not inferiority. A child playing in a slum alludes to friendship and inventiveness, not hopelessness.

He works mainly with acrylic paint. Often pixelations, like confetti, seem to fall around his subject and obscure it. What might seem purely celebratory, given the brightly-colored palette, is actually a glimpse into what might be too often overlooked or unseen.

Affotey is a graduate of Accra's Ghanatta College of Art and Design. He later joined the Revolution Art Organization and displayed his work in several exhibitions in Accra. In 2013, Annan helped found the African Young Artist Organization, which is dedicated to supporting African youth in the arts through programs and exhibitions.

BABA MUSAH

Baba Musah Swallah is a Ghanaian mixed media artist born and raised in the densely populated community of Nima, a largely Muslim community where people of different faiths live together harmoniously in the heart of Accra.

The origins of his artistic philosophies are his life experiences. The motivation behind his artwork is based partially on aesthetics; however, the message he attempts to convey is vital in keeping the integrity of each piece. A majority of his work contains a narrative, used to create awareness and expose ideas and conditions that would otherwise remain unknown. Further, issues conveyed in his artwork include those that influence daily life in Nima, in addition to those that speak to social conditions across Africa and the globe.

Currently, he creates paintings on repurposed wooden panels, and mixed media pieces consisting of recycled materials such as wine corks and African wax prints. The irregularity of the wood Musah uses has become an important aspect of the composition. Musah has presented at solo and group exhibitions in Washington, DC, New York, Ghana, and Côte d'Ivoire.

FRAMED GALLERY

15813 Waterloo Road
Cleveland, Ohio
framedgallery.net
216.282.7079

BABA MUSAH AND ANNAN AFFOTEY | MARCH 5

Mauersberger and Graham: *Screenscapes*

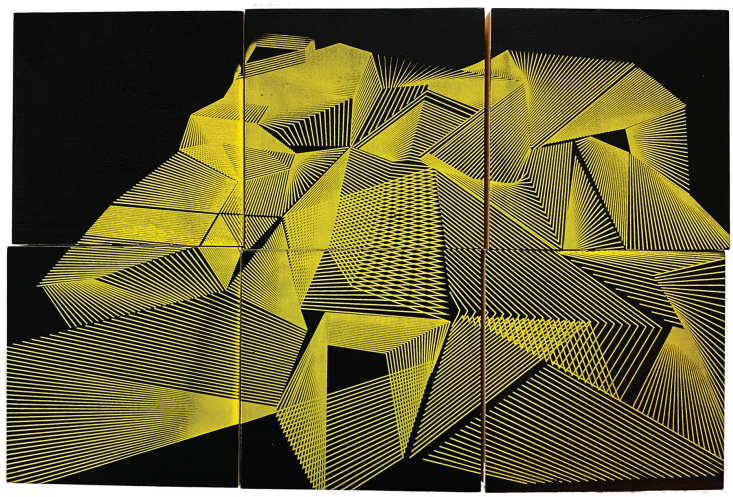
by ArtNeo Staff

ARTNEO's CAN Triennial exhibition prize was awarded to Christine Mauersberger in July 2018. The exhibit opened November 20, 2020, and remains on view this spring.

CAN Journal spoke to Mauersberger when she and collaborator Evan Graham were in the process of creating new work, via screen print. They have recently migrated from printing on paper to printing on wood.

The silkscreen prints in this exhibit are monotypes. Mauersberger designs the imagery in a vector program and Graham edits. Together, they make decisions about image placement and color, while considering anticipated outcomes. Their collaborative prints evoke vibrational patterns and harmonic shapes at various proportions, from small 5-inch-square tiles to large 5-foot-long wood panels.

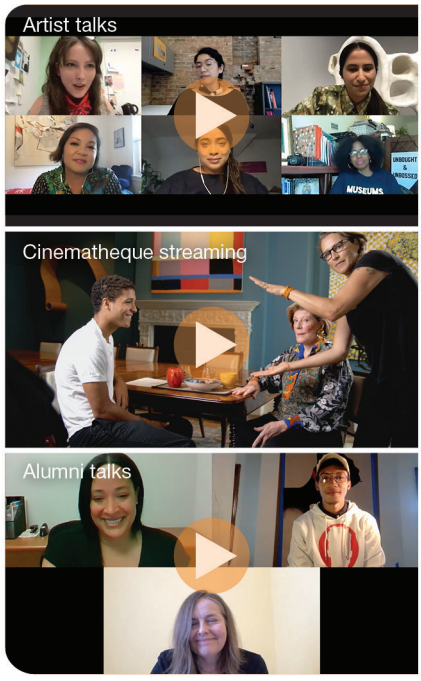
The gallery is open during each Third Friday from 5:00pm to 8:00pm, and by appointment. Contact Dan Bush at info@artneo.org to make an appointment.



Tectonic Blocks, Christine Mauersberger and Evan Graham, Screen Print on Wood, 10 X 15 X 1.5 inches, 2020.

ARTNEO

1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507



Don't miss CIA's virtual offerings!

The Cleveland Institute of Art invites you to engage with artists and designers from the comfort of home through virtual programming. Visit **cia.edu/events** to learn about upcoming artist talks, including Reinberger Gallery's Lunch on Fridays visiting artist series and the Alumni Council's Creativity Hour. Visit **cia.edu/virtual** to stream the Cinematheque's expertly curated collection of films. Visit **cia.edu/virtualvault** to watch CIA's past online events and take part in Reinberber Gallery exhibition walk-throughs. There's plenty to experience!

Exhibitions and programming are generously supported by CIA's Community Partners. Visit cia.edu/partners.

cuyahoga arts & culture strengthening community

CIA

Karen Beckwith and Amber Ford at HEDGE Gallery

by Hilary Gent

LEFT: Karen D. Beckwith, Remnants Of The Past, Screen Print, 20 x 15 inches. RIGHT: Amber Ford, Flatten Wings, archival pigment print, 8 x 12 inches.

HEDGE Gallery has been hosting a *Printmaking Spotlight* exhibition for the past three years. This March, artists Karen D. Beckwith and Amber Ford will be featured, showing powerful printmaking and photography that portrays the evidence of human existence in our natural surroundings.

Beckwith and Ford examine the impressions people leave on their environment, whether it be faded signs, graffiti, or remnants of furniture. Through methods of screen printing, photography, and collage, Amber and Karen illustrate the connectivity people have with the world around them.

Ford's digital photography, captured during many of her travels in New Orleans and LA, explores the spatial relationships between our bodies and the environment. Her recent collage pieces use found black and white photographs of Black people meshed with colored contemporary magazine cut-outs, giving new life to the tossed photos and thinking about the layering of time in her work.

Beckwith incorporates her travels into recent work as well, especially in screen prints based on images from her hometown in Corry, Pennsylvania, and journeys to Taiwan. She wanders back alleys and side streets, delving into the struggles apparent in more rural communities. A fascination with old mailboxes has become an underlying theme, using them as examples of proof of existence, or a lifeline to the outside world in terms of small-town life.

HEDGE Gallery is thrilled to present never-before-seen work by these artists, opening March 17 and on view through May 7.

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

EVIDENCE OF EXISTENCE: KAREN D. BECKWITH AND AMBER FORD | MARCH 17-MAY 7

LIZ MAUGANS AND DOUGLAS MAX UTTER | MAY 19-JULY 2

EEPMOA: "Art for Social Development"

by Edward E. Parker Museum of Art Staff

LEFT: Untitled (Corona Series) by Edward E. Parker. ABOVE: Annette Malkin, with Edward E. Parker, and a sculpture purchased by interior designer Dorothy Piks (Ms. Malkin's mother) in the early '70s. Upon her mother's passing, Malkin donated the piece to the museum.

AS WE SETTLE into 2021, we have a lot to be thankful for. Even with the reduction of programming throughout the arts community, we have been able to remain open for business, our staff has remained healthy, and we are optimistic about what the future holds. In distancing ourselves, we have been given time to reflect on the past, present, and future as we continue to shift and adapt to the changes ushered in by the year 2020.

The celebration of Black history is a daily endeavor at EEPMOA. This year, we decided to extend our Black history celebration beyond the month of February. This gives us more time for education, celebration, and remembrance. The display focuses on the work of individuals whose contributions have not received deserved recognition and lesser-known Black history facts that help define the Black experience and identity. Related information can be found on our social media platforms for those unable to visit the museum in person.

Keeping our class sizes small and practicing social distancing has served us well. We are excited to announce that we will be offering a third installation of our intergenerational art class this summer. An official start date has not yet been determined, but updates will be posted to Facebook. Classes will be held Tuesday and Thursday evenings from 6 to 8 pm for six weeks (twelve classes). A community exhibition will be held at the museum to display completed student work.

Our Shinn House Gallery exhibitions have not yet been re-established; however, Ed Parker is still looking for artists interested in showing their work. Artists are encouraged to submit sample work or portfolios for consideration. In the absence of these exhibits, we recently began showcasing works via social media. These showcases were established to fill the void created by Shinn House exhibition suspension.

One of our goals for 2021 was to establish mutually-beneficial partnerships and collaborations—as we continue towards this goal, we welcome your input and ideas. We had planned to complete an event calendar for 2021, due to the lingering uncertainty surrounding public gatherings, and scheduling concerns, we have opted to forego creating the calendar but will revisit the idea at a later date.

Reminder: We hold free art classes every Tuesday and Thursday evening from 6 to 8 pm for seniors. Students are currently sculpting with earthenware and stoneware. Note: Face masks must be worn and social distancing is practiced during all classes. Whether you are a beginner or have advanced skills, you are welcome you to join us.

The museum is open Monday through Friday, from 10 am to 3 pm. For visitation outside of normal business hours, please call for an appointment. Stay safe, and as always, "Think Art for Social Development!"

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eepmoa.com
216.851.6910

Laura Owens: Rerun

Now through May 30 | FREE
CMA at Transformer Station

Featuring new and existing works by the artist, this unique exhibition is a collaboration between Laura Owens and high school students in the CMA's Arts Mastery program, Currently Under Curation.

Major support is provided in memory of Myrlin von Glahn.

TRANSFORMER STATION

cma.org

THE CLEVELAND MUSEUM OF ART

Untitled, 2016. Laura Owens (American, b. 1970). Acrylic, oil, Flashe, and screen-printing ink on canvas; 80 x 60 in. Copyright Laura Owens. Courtesy of the artist; Sadie Coles HQ, London; and Galerie Gisela Capitain, Cologne. Photography by Jason Mandella

James Shawn Crum
Artist Lecture, March 1 at 6pm
McDonough YouTube Channel

Amy Theiss Giese
Artist Lecture, March 10 at 10am
View on Zoom (the link will be posted on our website and social media pages)

Max Markwald
Artist Lecture, March 16 at 12:30pm
McDonough YouTube Channel

Zac Benson
Artist Lecture, March 23 at 9am
McDonough YouTube Channel

Practice Social Distancing · Wash Your Hands · Wear a Mask · Directional Traffic Patterns

Ohio Arts Council

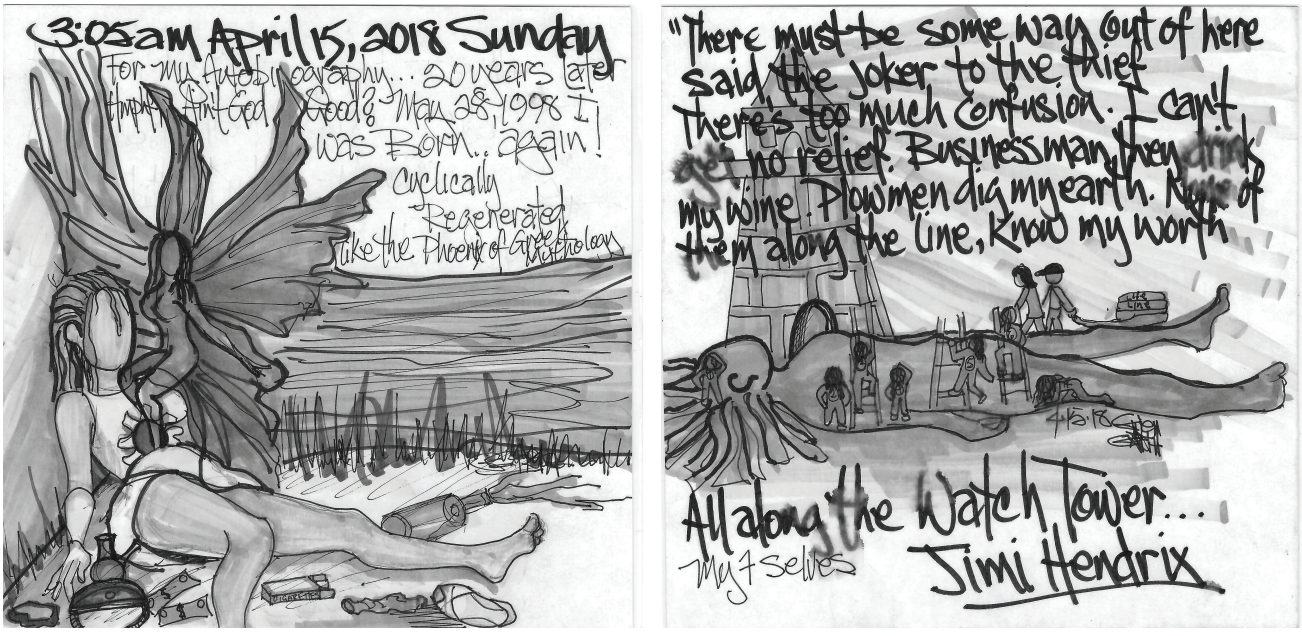
Youngstown State University Cliffe College of Creative Arts

DEPARTMENT

525 Wick Ave Youngstown, Ohio 44502
330.941.1400 mcdonoughmuseum.ysu.edu
Museum Hours: Tuesday - Saturday 11 - 4

Changing Perspectives: Changing Mindsets

by Gwendolyn Garth



LEFT: Gwendolyn Garth, A Way Out: ReGeneration. RIGHT: Gwendolyn Garth, My Seven Selves: Working My Way Up and Out of Here with A Little help From My Friends. FACING PAGE: Images From Garth's series Off The Pages will be featured in the upcoming exhibit *Changing Me*. Images courtesy of the artist.

GREETINGS from Kings & Queens of Art. Wow! 2020 forced us here at KQOA into "changing our perspective, thereby changing our mindset."

So now we are into 2021 and much to our regret, due to circumstances beyond our control (a leaking roof), KQOA is moving from its Ashbury location in the Glenville neighborhood. But we are resilient, and we are determined to serve your art desires and needs—so know that we will still serve art even if it's on the go!

Coming this year:

An Art Exhibition called: *Changing Perspectives: Changing Mindsets*

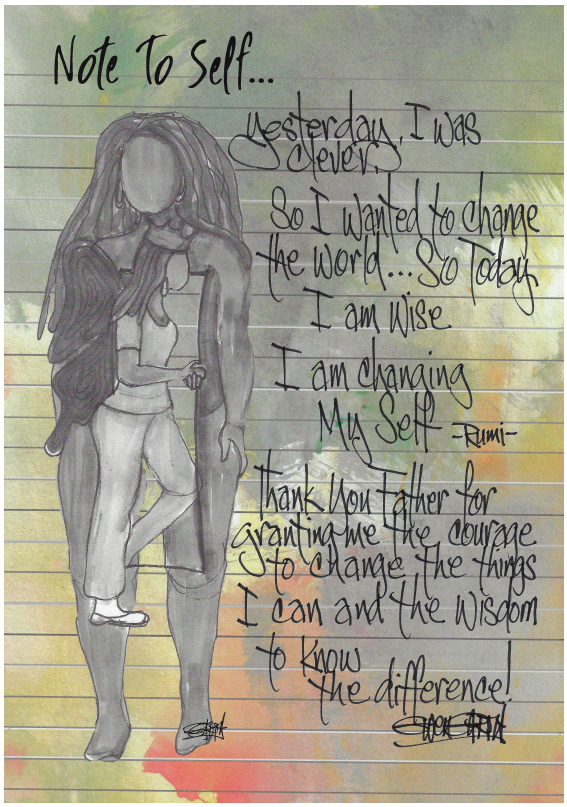
This will be an exhibition of work by Presently and Formerly Incarcerated Artists. This is to be an exhibition of work by real people trying to do great and good things in dark worlds behind razor wire and in the communities that they are returning home to. With this exhibit, it is our hope at Kings & Queens of Art to bring awareness to an often-forgotten sector of our community where the general thought is/has been "out of sight out of mind." For the incarcerated, the arts are a lifeline. We here at KQOA also hope to raise awareness that for those of us who have had the experiences of incarceration and then the experiences of reentering our community, our art helps us to confront our darkness and orders our steps in defying the stereotypes that surround "incarceration." This exhibition is about presently and formerly incarcerated artists in search of self-acceptance and community acceptance. KQOA is in search of an appropriate box truck, which will serve as a touring venue for this mobile exhibition.

The images on this page are of my work that I do on a consistent basis and come from my Creative Journals, and I call this series Off The Pages.

Look for KQOA's work in the Central-Kinsman neighborhood as we grow our "Art Garden" located at 3535 Central Avenue. Our plans are to place a modified shipping container on that lot, if the City of Cleveland doesn't slow us down with all of their paperwork.

I, Gwendolyn Garth, am engaged as an artist in *Crossroads*, an augmented reality event which is coming soon to several neighborhoods. This event is provided by The Sculpture Center (TSC) and the lead artists are Robin Robinson and Grace Chin. *Crossroads* will occur June through September 2021.

Last year was not without some wins: If you are ever in downtown Cleveland, please check out my three-piece installation *Wake Up Everybody*. It includes 1) a painting: Wake Up Everybody 2) a print: Changing Me and 3) a 3D depiction of The Elephant of Racism Overshadows America's Living Room. My artwork is located on the northwest side of the 5th Street Arcade. You can't miss it! I was commissioned by Cumberland Development, LLC, as a part of the Downtown Mural Project. The Downtown Mural Project was conceived by the Downtown Cleveland Alliance as



a response to the May 26 international protest of the brutal police killing of George Floyd in Minneapolis. My artwork is the only artwork created during The Downtown Mural Project that still remains downtown. I have much love and respect for Cumberland Development, LLC. There is also a "Make Art Talk Race" video—a conversation using my artwork as the theme. The video was created as a vehicle to preserve my artwork and to continue to stimulate conversations about The Elephant of Racism (that) Overshadows America's Living Room.

Finally, I was interviewed by Spectrum TV as part of their Black Artists in Ohio series; you can check it out here: latakoo.com/-/view/6752715/video/96332983ff016fc2fcf7698d9695b44b/+alisonmomeyer%40gmail.com.

My Final Thought: As long as I am inhaling and exhaling, I will participate in life because there is no option...Not To!

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The Gallery at Lakeland Presents a Virtual Exhibition *from WOMAN XIV*

by Mary Urbas

Love, Athena Triptych, Judy Takács

THE GALLERY at Lakeland Community College presents a virtual exhibition and artist reception for *Celebrate Women's History Month—from WOMAN XIV... created by women, for women and about women*. What started out as a small presentation by local and regional artists in 2008 has grown impressively to a sizable exhibition that includes artworks from artists across the country. A virtual guided tour of the exhibition, led by curator and Lakeland Gallery Director Mary Urbas, can be viewed at lakelandcc.edu/gallery.

I am excited and pleased to announce that I received a National Endowment for the Arts grant to help fund the creation of an online directory and a geospatial map of galleries and studios that are presenting in-person and online exhibitions and events that honor women artists during Women's History Month.

A VISUAL JOURNEY THROUGH NORTHEAST OHIO: 100 STUDIOS, 200+ ARTISTS, 1 MONTH

The self-guided tour is a project that I am passionate about. For the NEA to fund the directory during a global pandemic is HUGE! The networking and connections that were established with the first directories (2014-17) continue and flourish in 2021, with new venues and exhibition opportunities that have emerged throughout our creative visual arts community.

This year, the show is scheduled from February 21 through March 26, with a virtual artist reception on Sunday, March 21, from 3:00 to 4:00pm. Thirty-eight artists will be exhibiting works representing a diverse variety of media and visual interpretations—created in oil, acrylic, drawing, ceramics, photography, textiles, glass mosaic, sculpture, assemblage and mixed media.

CALL FOR ARTISTS: 11TH MAY SHOW, NEW THIS YEAR: INITIAL ONLINE SUBMISSIONS, 2-STAGE JURY PROCESS

The Gallery at Lakeland invites artists to submit artworks for consideration to be included in the *11th May Show at Lakeland Juried Art Exhibition* running May 20 through July 8. Cash awards include the Best in Show prize of $1,500. Visit lakelandcc.edu/gallery for details.

New this year, PLEASE NOTE DIGITAL ONLINE ENTRIES for the first round. Drop off of artwork for the second round is Friday, May 7 through Sunday, May 9.

THE GALLERY AT LAKELAND

Lakeland Community College
7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7000

CELEBRATE WOMEN'S HISTORY MONTH: FROM WOMAN XIV... CREATED BY WOMEN, OF WOMEN & ABOUT WOMEN | FEBRUARY 21-MARCH 26
Curated by Mary Urbas
VIRTUAL ARTIST RECEPTION: 3PM SUNDAY, MARCH 21

THE 11TH MAY SHOW AT LAKELAND JURIED ART EXHIBITION | MAY 14-JULY 8
VIRTUAL ARTIST RECEPTION AND AWARDS CEREMONY 7-8PM THURSDAY, MAY 20

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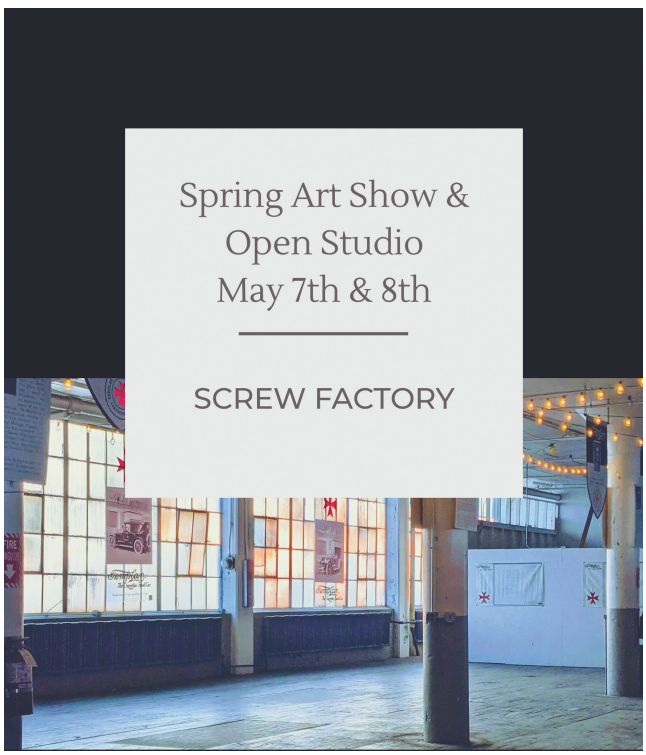
Agnes Studio is proud to sponsor the CAN Triennial. We are an award-winning, multidisciplinary graphic design practice on the coast of Cleveland.



SPRING ART SHOW & OPEN STUDIO

FRIDAY, MAY 7 | 6PM - 10PM
SATURDAY, MAY 8 | 10AM - 4PM

SCREW FACTORY
13000 ATHENS AVENUE, LAKEWOOD, OHIO 44107

Handmade Paper Production

by Morgan Conservatory Staff

Michaelle Marschall making black abaca paper

HANDMADE PAPER production is a time-consuming and delicate process. It requires patience, practice, understanding of chemistry, proficient color mixing, development of well-tried recipes, great intuition, and a bit of good luck in order to achieve consistent thickness and color of paper. The Morgan is the only non-profit organization in the US producing a large volume of handmade paper for sale all over the world. Whether it is drawing, photography, printmaking, bookbinding, or any other medium, we are sure you can find something to spark your next project idea.

The Morgan's Sam Caraboolad Garden is the largest kozo (paper mulberry tree) grove in the United States. Every year, the fiber is harvested, beaten by hand with mallets or sticks, and formed into extremely thin and strong sheets. Cold weather and cold water are ideal for making this paper, so our papermakers endure extreme conditions for the sake of making a perfect sheet of kozo. This strong yet flexible paper is firmly rooted in the Japanese culture and admired for its versatility and expressiveness. Our kozo papers are perfect for monotype, chine collé, relief, natural dyeing, lining spines of books, and as a backing to make bookcloth.

Our most popular and versatile papers are made from abaca, a large herbaceous Philippine plant of the banana family notable for its long fiber. This fiber results in translucent sheets of incredible strength, even when the paper is wet. Our Translucent Abaca is a constantly changing line of bright and fun colors to inspire your next project. These papers are perfect for drawing, relief, letterpress printing, paper folding, and much more.

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FEBRUARY 12-MARCH 19

NATIONAL JURIED EXHIBITION | APRIL 9-MAY 22

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Instructor: Wendy Partridge

TUNNEL BOOKS VIRTUAL WORKSHOP | 6-8PM THURSDAY, MARCH 18
Instructor: Stephanie Wolff

RECYCLED JOURNALS VIRTUAL WORKSHOP | 6-8PM THURSDAY, MARCH 25
Instructor: Erica Cingle

DYEING PAPER WITH MEDICINAL PLANTS VIRTUAL WORKSHOP
10AM-1PM SATURDAY, APRIL 3, & POSSIBLY SUNDAY, APRIL 4
Instructor: Maggie Latham

JAPANESE WRAPAROUND CASE VIRTUAL WORKSHOP
10AM-1PM SATURDAY & SUNDAY, APRIL 10 &11
Instructor: Amy Childress

COPTIC STITCH BINDING VIRTUAL WORKSHOP | 11AM-2PM SATURDAY, APRIL 17
Instructor: Jenniffer Omaitz

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A Shout-out from Art House to Volunteers

by Laila Voss

MANY WORDS have been used to describe 2020: unprecedented, challenging, tough, exhausting, uncertain, disorienting, depressing, stressful—the list goes on, but I want to use the rest of my allotted word count to talk about something else.

Unsolicited, volunteers contacted Art House offering to help in any way that they could. Some were strangers or former interns: others, our teaching artists. They were instrumental in helping us to reach our 2020 goals: art kit distributions, letters, hybrid events, online auctions, etc. Art House is not unique in this experience.

Board members stepped up to respond to different crises and to provide staff with extra support as needed. These individuals are busy people, most of whom have demanding careers—oh, and lives of their own. Yet, they have volunteered to make a serious commitment because they believe in the organization's mission.

Staff hung in through the uncertainty and, at times, through extra demands due to COVID-19. They, too, stepped up, moved into shifting roles, and took on more. Everybody knows it's not the hefty paycheck that motivates them.

Volunteers prepare art kits for distribution in June.

So, to every one of you who fits this bill: your time, talent, and passion do so much to ensure that Cleveland's arts organizations thrive. Thank You!

ART HOUSE, INC.

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Cleveland, Ohio 44109
arthouseinc.org
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ABC CHILI COOK-OFF | VIRTUAL EVENT TBA

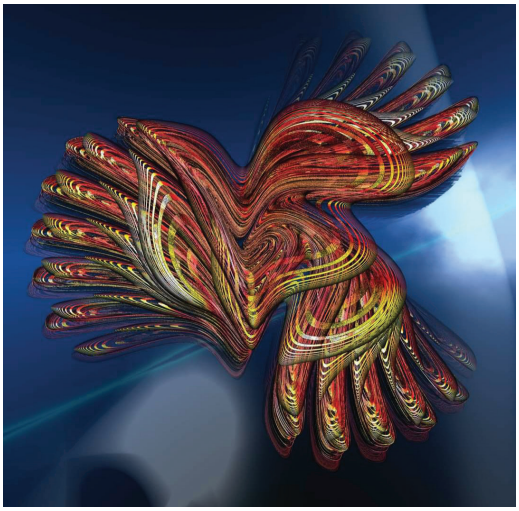
COMMUNITY CULTURE NIGHT: CATHERINE BUTLER, MULTI-MEDIA ARTIST
7-8:30PM THURSDAY, APRIL 22

ART HOUSE ARTIST DIALOGUES | 6-7:30PM THURSDAY, MAY 20

URBAN BRIGHT EXHIBITION | MAY-JUNE ONLINE

Prama Artspace Features Abstraction

by Sean Mabin



Slain Nemo

THIS SPRING Prama Artspace and Gallery presents several abstract artists in its lineup. Prama Artspace is located at 5411 Pearl Road at the edge of Parma's Polish Village. Visit the gallery hungry so you can also enjoy some great food at one of the local places.

From March 5 to 21, an online exhibit celebrates Women's History Month with works of Laura D'Alessandro and Emma Anderson. Find it on our website, pramaartspace.com.

In the physical gallery until March 21, you'll find Raymond Swyers. His paintings are active, colorful and bold.

From March 21 to April 18, we are showing James Burnett. James is a 1972 CIA graduate whose work is in collections all over the world.

April 22 is the first day of spring and our opening for Slain Nemo. Slain is a wonderful multimedia artist/genius whose current work is based on the Fibonacci sequence, chaos strings, and harmonic numbers. There will be a multimedia laser show in the courtyard for the event and also music. May 16 is the closing date.

Watch for details about an exhibit in partnership with Cleveland Photofest, opening May 26.

Our regular hours are Monday, Wednesday, Saturday and Sunday from 2:00pm to 7:00pm. You can also schedule an appointment. Check us out on Facebook, Instagram, and at pramaartspace.com.

PRAMA ART SPACE

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216.336.5585

Bonfoey: Behind the Scenes

by Emily Rowlett

The Bonfoey Team includes curators, marketing and sales staff, preparators, framers, gilders, and other master craftspersons. TOP ROW, LEFT TO RIGHT: Richard G. Moore, Olga Merela, Marcia Hall, Diane Shaffstein, Richard Watzulik. MIDDLE ROW, LEFT TO RIGHT: Kim Peculis, Jeff Lorince, Craig Summa, Jim Bessner. BOTTOM ROW, LEFT TO RIGHT: Myrna Lee, Emily Rowlett, Jeffrey Brady, Susan Danko, Kathryn Rush

WITH A YEAR as trying as 2020 under our belt, we've been taking some time to reflect on our accomplishments—all of which wouldn't have been possible without our team of professionals working behind the scenes.

Richard Moore, president and owner of the Bonfoey Gallery, has been in the leadership role for over fifty years. His experience extends across the fields of art, appraisal, and framing, but perhaps Richard's most notable contribution to the Cleveland arts community is his guidance of Bonfoey's into the established institution that it is today.

Much of Bonfoey's long-standing presence as both a gallery and framing shop also can be attributed to our loyal staff, who have supported Richard and the company for nearly half a century.

Craig Summa, a master gilder, has worked at Bonfoey's for over 45 years. He and Jim Bessner, our finisher of 32 years, make up our renowned finishing department. Their abilities to create custom finishes and restore antique frames are unmatched in the industry. Richard Watzulik is our master carver and custom framer. He has been with the gallery for seventeen years and is responsible for hand carving, cutting, and joining our custom frames.

Kim Peculis is our production supervisor whose expert mat cutting and fabric work have enhanced our framing department for seventeen years as well. Jeff Lorince, an expert preparator, ensures that our frames and art are safely prepared for delivery to our clients. Jeff has wrapped everything from posters to Picassos over his 27 years at the gallery. A new addition to the framing team, Kathryn Rush, is responsible for fitting art into the completed frames, and we are grateful to have her talents contribute to our framing department.

We also have two installers on staff who travel daily to hang art in residential and corporate spaces. Jeffrey Brady has worked for Bonfoey's for three years and has traveled across the country to install a wide variety of artwork. Jeffrey came to us with over ten years of installation experience and has transitioned seamlessly into the role of installer and art handler for the gallery. We have recently welcomed Susan Danko, an artist represented by Bonfoey's, as another member of our installation team.

At the front of the gallery, Myrna Lee works as our bookkeeper, keeping us on track and balanced. Myrna has been here for one year and is a blessing to

have at the gallery. I also recently joined the gallery as media manager and gallery assistant. I'm working to strengthen our digital resources and digital presence so we can continue to showcase our artists' work to the community and the world.

Lastly, the Bonfoey management team is made up of three talented women whose years of dedication and experience make Bonfoey's what it is today. Olga Merela started working for the company sweeping floors at the age of fourteen. Now, Olga is the general manager, as well as an art consultant for the gallery. Marcia Hall has worked at Bonfoey for 47 years. As our gallery director and an art consultant, Marcia reviews artist's works, curates exhibitions, and provides art consultation to residential and corporate clients. Diane Schaffstein is our head appraiser. During her 34 years at Bonfoey's, Diane has completed countless appraisals and also served in her additional roles of gallery director and art consultant.

At Bonfoey's, we take great pride in our women-run management team. In support of Women's History Month, we will be opening *Nevertheless, She Created* on March 5. As a women-managed company, Bonfoey's recognizes the importance of acknowledging the talented female artists in our community. Our show will feature the work of Ryn Clarke, Kristen Cliffel, Lane Cooper, Liz Maugans, Dana Oldfather, Jenniffer Omaitz, Patricia Zinsmeister Parker, Pamela Pastoric, and Susan Squires.

With the support of the Bonfoey team and our artists, we have started 2021 on a high note. It is important to us that we take some time to acknowledge the many people instrumental in this success.

THE BONFOEY GALLERY

1710 Euclid Avenue
Cleveland, Ohio 44115
gallery@bonfoey.com
bonfoey.com
216.621.0178

NEVERTHELESS, SHE CREATED | MARCH 5-APRIL 3

The Gallery at Lakeland presents
Women's History Month 2021
A Visual Journey through Northeast Ohio

Judy Takács

Galleries and studios in Northeast Ohio are uniting to present in-person and online exhibitions and events that honor women artists and their creations.

MARCH 1-31
100 studios | 200+ female artists | one month

NATIONAL ENDOWMENT for the ARTS
arts.gov
This project is supported in part by the National Endowment for the Arts.

Scan to visit the gallery webpage for a listing of galleries and studios.

Cleveland Print Room Mourns and Looks Ahead

by Jeff Curtis

Photo of John W. Carlson by Billy Delfs

CLEVELAND PRINT ROOM

ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.802.9441

IT IS WITH PROFOUND SADNESS that we announce the sudden death of our great friend, John W. Carlson. John, an artist, musician, garbageman, storyteller, writer, philosopher, teacher, and mentor, was also the beloved partner of and artistic collaborator with Shari Wilkins, founder and strategic director of the Cleveland Print Room.

We grieve the absence of John's wicked sense of humor and playful nature. His ability to connect and delight in the stories and experiences of others was indicative of his choice to be present and available to those with whom he connected. We are grateful for John's care and his art practice, which he so generously shared as a teaching artist. John's legacy includes the selfless donation of his organs, giving others the gift of continued life. A memorial will take place this summer. Details will be announced at a later time. Thanks to Billy Delfs for providing this photo of John in his studio.

The Suitcase Project is a visual arts project that focuses on the collection and/or creation of objects, photographs, and writings that may be found in suitcases that migrants, immigrants, or other displaced people would bring from their past lives. This project allows participants to examine relationships with the history of their ancestors, thereby creating a space for them to connect with themselves and each other. It will be on display via the CPR website later this spring, along with being a part of a traveling exhibition in CPR's gallery and the Akron Soul Train gallery. Dates to be determined.

Aultman Health Foundation Gallery

Women of Resilience

MARCH 27–MAY 23, 2021

Invitational Exhibition Featuring 25 Women Artists

CURATED BY:
Priscilla Roggenkamp
Patricia O'Neill Sacha
Judith Sterling

Erin Mulligan
The Queens
pyrography on cotton rag
2019

massillonmuseum.org

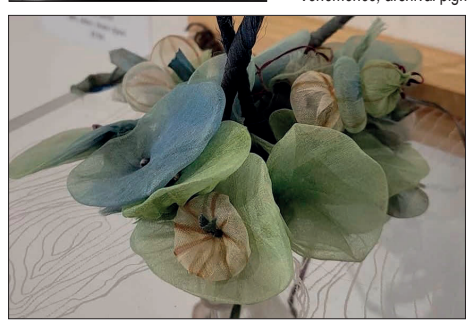
Ohio Arts Council · ArtsinStark

MASSMU
MASSILLON MUSEUM

MassMu Studio M

Andrea Palagiano: Self-Conscious
APRIL 3–25, 2021
In Boxes, mixed media, 2017

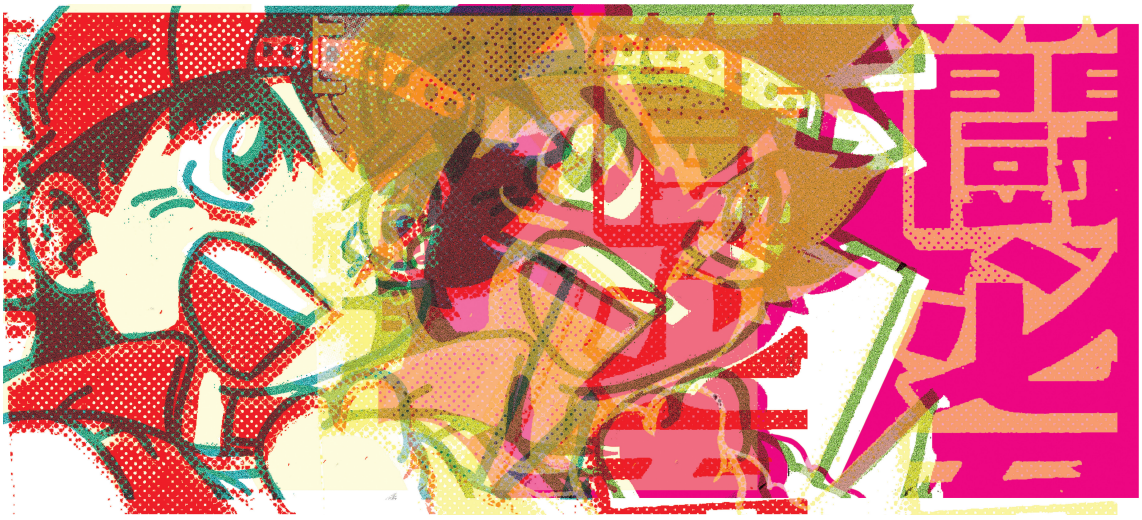
Alana Cartwright: Clothed in Resilience
MARCH 6–28, 2021
Vehemence, archival pigment print, 2019



Rebecca Cross Suspended Animations
MAY 8–JUNE 16, 2021
Detail
Betula Robinskius Robin's Birch
mixed media
2019

Kasumi Exhibition to Open at Zygote Press

by Brittany Mariel Hudak



Kasumi, Glitched Manga, silk screen print

THE ARTIST known simply as Kasumi is an experimental filmmaker who collages found film footage into cascading waves of visual delight. Elegant, visceral, and at times jarring, her films are complex masterworks requiring serious dedication. Her 2014 film *Shockwaves* was constructed from over 27,000 film clips and required three years to make—a remarkable achievement.

In addition to being a fine art filmmaker, Kasumi is a renowned musician. She has also developed apps, created large-scale installations, shown her work at the Cleveland Museum of Art, won a prestigious Guggenheim Fellowship and the Cleveland Arts Prize, and Zygote Press was honored to host her as an Artist-in-Residence (AIR) last summer.

Each year Zygote's local AIR program brings established Northeast Ohio non-printmaking artists into our collaborative printmaking studio. Working with Zygote's teaching artists, they learn printmaking processes and produce a body of work over several months. Despite the limitations of the pandemic, Kasumi was able to safely work in Zygote's socially-distanced shop, where she learned how to make screen prints. "I briefly dabbled in printmaking at art school, but this was my first experience with silk screen. Being at Zygote was an utterly amazing experience…I even built a pandemic emergency silk screen studio at my house for when I can't be at Zygote," she said.

Kasumi described the prints made during her residency as the two-dimensional manifestation of her film: "I was interested in exploring methods that would best represent the meta-montage, layered style of my media work on a two-dimensional surface and ultimately develop a portfolio of prints that would serve as the physical manifestation of the themes, concepts, and imagery from my film and video art." Familiar faces from pop culture, manga, and historical figures make appearances in various compositions, overlaid with text in several languages and a dizzying array of pattern and shapes. Colorful and frenetic, Kasumi's silk screen prints are full of life and as spirited as her films.

Zygote's local AIR program usually culminates with an exhibition featuring the body of work created while in residency, but due to the pandemic, it was rescheduled for this spring—the exact dates are yet to be determined (Zygote was still closed to the general public when this went to print). Please visit zygotepress.com to get the latest information, including event listings, workshops, and more.

To learn more, visit kasumifilms.com

ZYGOTE PRESS

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

UPCOMING VIRTUAL CLASSES:

STREET EPHEMERA WORKSHOP: INSTRUCTOR TRESSA JONES
12-1:30PM SATURDAY, MARCH 6 & 13

MULTI-BLOCK RELIEF PRINTMAKING WORKSHOP: INSTRUCTOR BEN MUÑOZ
1-2:30PM SATURDAY, MARCH 27 & APRIL 3

La Cosecha to Open New Location with Creative Café in Spring 2021

by Will "Topiltzin" Sanchez Owner/Artist/Activist

La Cosecha Galeria crew (above) and Art Garden (right). Photography by Drae Lens.

LA COSECHA GALERIA, a well-publicized art gallery owned by artist Will "Topiltzin" Sanchez, which has welcomed artists to develop since 2001, is moving from Storer Avenue to Pearl Road, and plans a new venture in a new location, housing its gallery, a second outlet for The Headshop boutique, and an added worldly café environment: the Creative Café.

Being an artist/entrepreneur takes much sacrifice and patience. Many times your mind wanders to the perspective of others: staff, artists, colleagues, and the community which we reflect and serve. We have always welcomed artists to develop, not only as studio artists, but as artists that collaborate and co-design with community partners or residents around a collaboratively-defined aspiration—working together towards a collective goal that causes real, effective change in the world, whether that goal is to be a voice of the underserved or a tool for economic development. Most of us appreciate the intrinsic benefits of the arts—their beauty and vision; how they inspire, soothe, provoke, and connect us. When it comes time to make tough funding choices, however, elected officials and business leaders need to have strong and credible data that demonstrate the economic benefits of a vibrant arts and culture industry. As the arts flourish, so will creativity and innovation—the fuel that drives our global economy. No longer do business and elected leaders need to choose between arts and economic prosperity. Nationally, as well as locally, the arts mean business.

The art gallery and boutique are not simply retail outlets, but our creative mirrors. After months of planning and do-it-yourself labor in our off time to bring together a business model that would meld our travel experiences and artistic passion, we opened the doors of our original The Head Shop boutique at 3359 West 58th Street in Cleveland on February 1, 2020. We focused on highlighting the counterculture aspect in retail and supporting the arts via the gallery programming. Thanks to our clientele and supporters, we survived 2020 with continued strategies to expand as a business and an arts and culture venue during a still very tumultuous time for all. As we survey the landscape for the future in the creative industry, by transforming we plan to reach another level of celebration of local artisans and entrepreneurs in 2021.

La Cosecha / The Creative Café's scheduled grand opening is March 1 at 4490 Pearl Road, Cleveland. For more information, contact Will Sanchez at (216) 385-9545 or via email at lacosechagaleria@aol.com.

LA COSECHA GALERIA
THE HEADSHOP NEW CAFÉ

4490 Pearl Road
Cleveland, Ohio 44109
lacosechagaleria.com
headshop216.com
lacosechagaleria@aol.com
216.385.9545

HOURS OF OPERATION: MONDAY THROUGH SATURDAY FROM 12PM TO 8PM

Contact: Will Sanchez Owner/Artist/Activist

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classes | gallery | gift shop

valleyartcenter.org
Illustrious Alumni
Valley Art Center
Chagrin Falls, Ohio
April 2-May 12

judytakacs.com

Epiphany of Pandora
Judy Takács
oil on canvas

Kaiser Gallery's Upcoming Exhibitions: *Coveted*, *Domestic Lands*, and *Sugar (Chapter II)*

by Tanya Kaiser

Photographer Derick Whitson explores social constructs of race, gender, and sexuality in his upcoming exhibit, *SUGAR (Chapter II).*

KAISER GALLERY's latest exhibition, *Coveted* (February 13-April 3) features a range of artists whose perspectives on relationships, love, and desires are not easily accessible in mainstream culture, while representations of the male gaze can be found in abundance. Featured works are by Stefani Byrd (Fayetteville, AR), Dani Clauson (Portland, OR), Rebecca Poarch (Long Island, NY), Leiyana Gonzales (Cleveland, OH), Sydney Kleinrock (Long Island, NY), Megan Lubey (Buffalo, NY/Cleveland, OH), and Olga Nazarenko (Cleveland, OH).

On April 9, *DomesticLands* opens at Kaiser Gallery, rescheduled from last fall. *DomesticLands* explores the childhood home as it relates to family relationships, childhood memories, and feelings of dysphoria. There are nurturing memories that offer safety and warmth. However, for others, the home can represent pain where a moment of trauma is forever encased in time. Home can be a physical location, associated with the material, or defined within one's self. This cultivation of objects and relationships determines who we are—presenting the works of Cleveland native Morgan Bukovec, Gary Sczerbaniewicz of Buffalo, NY, and Allison M. Walters of Raleigh, NC.

On June 12, Kaiser Gallery presents Derick Whitson's *SUGAR (Chapter II).* Derick Whitson (born 1991 in Mansfield, Ohio) is an artist currently living and working in NYC. Working primarily in photography and video, Whitson explores the history and relationships of clowning, drag queens and black/white face to explore the social constructs of race, gender, and sexuality. Whitson has attended artist residencies at AICAD New York Studio Residency program, NY; Mass MoCA, MA; The Fountainhead, Miami, FL; and The Galveston Artist Residency, Galveston, TX. His work has recently been exhibited at Art Basel, Miami, FL, The Studio Museum in Harlem, and The Center for Fine Art Photography in Fort Collins, CO. He received his MFA at Columbia University.

ABOUT KAISER GALLERY

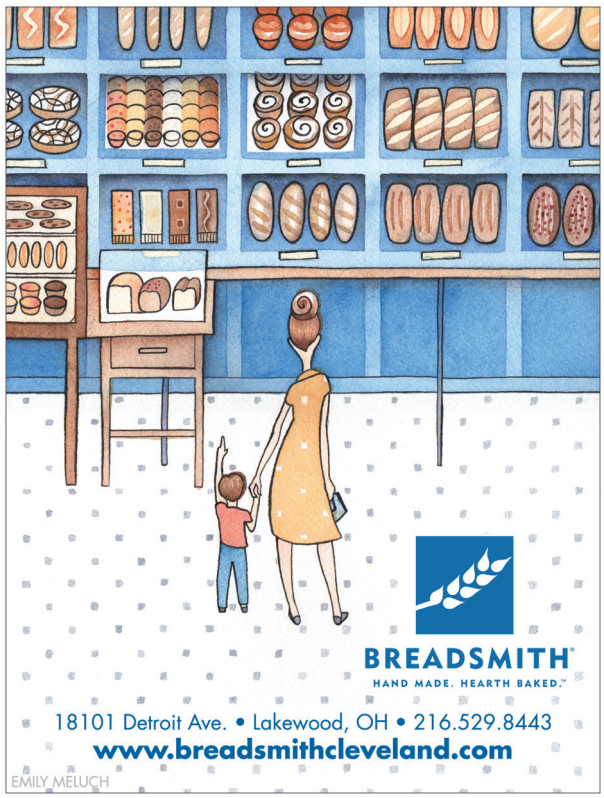
Kaiser Gallery is a contemporary gallery and lounge in the heart of Tremont. In this format, Kaiser Gallery combines their dedication to the visual arts with artisan cocktail pairings to create a unique atmosphere that can readily bring innovative art exhibitions to new audiences, while still serving artists in their artistic endeavors. As an artist-run space, we strive to be a venue for innovative and creative thought by working with contemporary artists to exhibit challenging and pertinent projects that support their professional growth. Our public programming is planned around exhibitions and provides artists opportunities for thoughtful community engagement in the form of lectures, performances, or demonstrations. Through our inclusive programming, we support, promote, and encourage artists of all mediums and in all stages of their careers to apply.

KAISER GALLERY

2418 Professor Avenue
Cleveland, Ohio 44113
KaiserGallery.com

Walkabout Tremont
experiencetremont.com

Walkabout Tremont features art, fashion, music, food, drink, and entertainment the second Friday of each month throughout Tremont from 5 to 10 pm. Unfortunately due to the pandemic, Walkabout Tremont remains on hold. There are still plenty of opportunities to see art and experience what Tremont has to offer. Visit ExperienceTremont.com for more information. Visit KaiserGallery.com for more information about Tremont's newest art gallery.



CIA's **Digital Output Center** specializes in fine art reproduction, photography and display graphics for artists and designers on a wide variety of media at great prices. Give us a call at 216.421.7477 or visit us online at **my.cia.edu/doc**.

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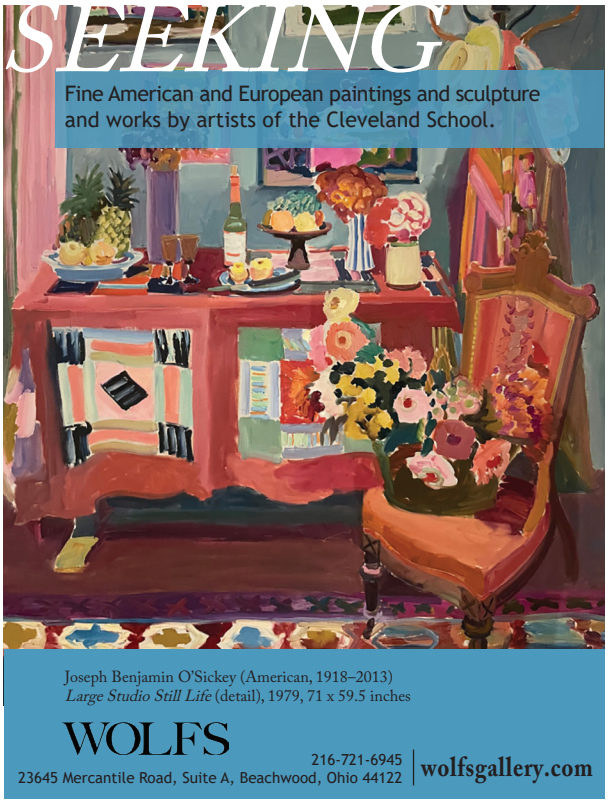

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CIA Faculty's Community-focused Projects Have Impact in and out of the Classroom

by Michael C. Butz

THE CLEVELAND INSTITUTE OF ART's world-renowned faculty are known for the difference they make in the classroom teaching and mentoring future generations of artists and designers. But their work at CIA represents only one facet of their creativity and ingenuity.

They're also highly-accomplished working artists, and their personal practices often involve projects in which community engagement is central. Interaction, connection, and creative collaboration play prominently, and these ambitious works frequently leave a lasting impact on the participating communities.

At least two such projects are currently in the works, and though the processes for both have been slowed by the pandemic, audiences will soon be able to enjoy them.

HITTING THE RIGHT NOTES

Amber D. Kempthorn wants to make art more accessible to communities where participation is limited due to intimidating institutional barriers.

"It's so regrettable to me that art, which in my opinion should be the safest place for people to share their world views, often becomes a siloed space that becomes unapproachable," she says. "People are hungry for art, and it's a real tragedy when they feel like they can't access it."

Kempthorn, a lecturer for CIA's visual arts departments, seeks to remove those barriers through *Ordinary Magic: A Sunday in the Cuyahoga Valley*, an animated artwork that celebrates the landscape of Akron and the Cuyahoga Valley set to composer Benjamin Britten's *Four Sea Interludes*. She's hand-drawing every asset and working with an Akron-based company to bring visual life to the music through animation.

Ordinary Magic will first be screened with live accompaniment by the Akron Symphony Orchestra at EJ Thomas Performing Arts Hall. After the rights to the music from that performance are purchased, thanks in part to a Knight Arts Challenge Grant she's working to match, the fifteen-minute production will be screened for free in public places, like parks, where few barriers to participation exist.

One of many hand-drawn gouache-on-paper drawings by CIA faculty member Amber D. Kempthorn for the animation of *Ordinary Magic: A Sunday in the Cuyahoga Valley.*

"I love the idea of marrying animation, which in some communities is considered low-brow, to what people in some communities think is high-brow, and creating opportunities for people to engage and hopefully see it's all accessible," Kempthorn says. "I know what it is to live in places where art is a luxury—or strange—and it's always been really important to me to help change those perceptions."

TELLING A COMMUNITY'S STORY

Jacob Koestler's current documentary film started as one part of a multifaceted

Producer Schon Duncan, shown here during a summer 2019 interview, is one of several Cherokee artists joining filmmaker and CIA faculty member Jacob Koestler in creating *Handful of Water* by filming and working with fellow community members.

language-based project but quickly took on larger meaning.

Koestler, a lecturer in CIA's Photography + Video Department, and filmmaking partner Michael McDermit sought to tell the story of Sequoyah, the Cherokee leader who created the Cherokee syllabary. But during a 2019 visit to Cherokee, NC, they learned through conversations with community stakeholders that a different story needed telling: the efforts to preserve the Cherokee language from extinction.

"It was much bigger and more pertinent than Sequoyah," Koestler says. "There's a very real fight to save the language. For Cherokee people, it's the gateway to their culture."

Production of their documentary, *Handful of Water*, was slowed by the pandemic. However, that pause allowed Koestler and McDermit to refocus their approach. Notably, they invited community involvement and used a Red Bull Arts Microgrant to put cameras in the hands of Cherokee artists, musicians, educators and activists in both North Carolina and Oklahoma.

Koestler says the community's involvement has been significant. "We're reassured as filmmakers that this is important by the people we're working with to make it. That's been really helpful."

He hopes the film will help eliminate challenges faced by the Cherokee community for generations.

"There have been so many institutional walls in place that have blocked any success within the Cherokee community in the United States," Koestler says. "I think this film is about those barriers and hopefully sheds light on something that's devastatingly important."

SHARING LESSONS WITH STUDENTS

Real-world learning is integral to CIA's curriculum, and Kempthorn and Koestler's projects are providing them with ample lessons to relay to students.

Koestler teaches Engaged Practice courses at CIA in which students collaborate with community partners on semester-long projects. While working on *Handful of Water*, he has felt "a lot of responsibility to do well"—particularly after Cherokee community members said they trusted him with this important project. He can relate that feeling to what his students experience when engaging outside of the classroom.

"They find the responsibility similarly by working with a community partner," he says. "I find the work is exceptional, the students are dedicated to the project and they learn something that wasn't baked into the syllabus from the get-go."

Kempthorn is an academic project leader for Creativity Works, an internship program for Visual Arts and Crafts majors that calls on them to develop self-initiated project ideas, including business plans and budgets. Her experience, including that gained from *Ordinary Magic*, allows her to assist students with both the professional and more personal aspects of the creative process.

"I have a lot of firsthand experience, not just on the technical side, but I also know what it is to have a lot of doubt or to feel like I've made a mistake or want to run away from it all," Kempthorn says. "So, I can really speak to the students with authority, and frankly, from a place I hope they can trust, that I know how to guide and mentor them through the process."

CLEVELAND INSTITUTE OF ART

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

STUDENT INDEPENDENT EXHIBITION

10AM-5PM WEDNESDAYS AND FRIDAYS, FEBRUARY 12-MARCH 12 BY APPOINTMENT
Reinberger Gallery

ADVANCED VIDEO PROJECTS ANNUAL EXHIBITION

10AM-5PM WEDNESDAYS AND FRIDAYS, MARCH 26-APRIL 23 BY APPOINTMENT
Reinberger Gallery

Artists Archives of the Western Reserve

by Megan Alves

Amalia Amaki, Who Is It #11, Mixed media

SUPPORTING LOCAL ART starts with supporting local artists—all of them. Regardless of their level of critical acclaim or time spent in the professional art world, for artists to flourish they need spaces and exhibitions, which allow them to experiment, cultivate a sense of community, and yes—have their work actually seen.

The Artists Archives of the Western Reserve's (AAWR) *Annual Members Exhibition* was created to do just that. In addition to the 86 artists archived in the museum's permanent collection, the AAWR is comprised of hundreds of regional member artists who form the backbone of the organization.

Opening April 8, the exhibition accepts one piece from each active member and displays them in an energetic salon style. Now in its seventh year, the show has become so popular that entries are limited to 24 inches to conserve gallery space. In 2020, Mindy Tousley and Exhibition Committee Chair John A. Sargent III installed over 100 works, creating thoughtful groupings which compared subject matter, contrasted media, and inspired dialogue among visitors. Ranging from painting to photography, ceramics to textiles, and mixed media installations, each piece served as a unique snapshot of life in Northeast Ohio. To learn more about how to become a member and participate in the show, please visit artistsarchives.org.

This March will also bring two virtual programs highlighting the important role of women artists on the regional and national stages. On Wednesday, March 10, the Archives is honored to present *Four African American Women Artists You Should Know* with renowned art historian, author, and artist Amalia Amaki. Beginning with Harlem Renaissance superstar Augusta Savage, Amaki will honor four African American women artists who served as the cornerstones of their eras, creating meaningful, personal work, and providing crucial support to the development of contemporary art. Other featured artists include Nancy Elizabeth Prophet, Norma Morgan, and multimedia artist Camille Billops.

On Wednesday, March 24, the Archives will host *Women of the Archives: Oral History Premier and Artists Discussion* in partnership with Judson Manor. The program, which accompanies a satellite exhibition of the same name, will include the Oral Histories premiere of Archived Artists Elaine Albers Cohen, Gloria Plevin, and Judy Takács and a moderated conversation with exhibiting artists. Both programs are free and open to public on Zoom. To attend, please register on artistsarchives.org.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

FOUR AFRICAN AMERICAN WOMEN ARTISTS YOU SHOULD KNOW WITH AMALIA AMAKI | 7-8PM, WEDNESDAY, MARCH 10 ON ZOOM

WOMEN OF THE ARCHIVES: ORAL HISTORY PREMIER & ARTISTS DISCUSSION
4-5PM, WEDNESDAY, MARCH 24 ON ZOOM

ANNUAL MEMBERS EXHIBITION | APRIL 8-MAY 29

Sculpture Center *Revealed* Series Presents Goss and Flowers

Scott Goss, Distorted Messages (2021). LCD screen, Raspberry Pi, Arduino, lead screw, stepper motor, mixed media

SCULPTURE CENTER

1834 East 123rd Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

***REVEALED* ARTIST SCOTT GOSS AND *REVEALED* ARTIST CHELSEA A. FLOWERS, OPEN FOR VIEWING IN THE GALLERIES |** MARCH 26-MAY 8

***REVEALED* ARTIST KYLIE FORD AND *REVEALED* ARTIST EMILY DUKE, OPEN FOR VIEWING IN THE GALLERIES |** MAY 21-JUNE 26

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Art Every Space

by Liz Maugans

Christine Mauersberger installation at IRG Realty's East End project, Phase One.

Donald Black Jr. Slide photograph. (Cleveland City Council, The Cleveland Collection)

ART EVERY SPACE (AES) has been busy, and we wanted to celebrate our exciting new projects. Our scope is wide and connective, and we are diligently working to support local artists and our clients. We design art-rich experiences in Northeast Ohio, enhancing people's everyday lives, which is especially important in this isolating pandemic environment. Our services include art advisory, consulting and acquisition of art designed for private and public development, coupled with art-rich programming for exposure and connection to projects.

ART EVERY SPACE

arteveryspace.com
Hello@ArtEverySpace.com

THE CLEVELAND COLLECTION FOR CLEVELAND CITY COUNCIL

AES is honored to curate and manage art for City Council—marking the inaugural year for a permanent collection to be housed both inside and outside of the council chambers. We will also install a dedicated gallery exhibiting work for sale. Artists representing the wards where they live and work will be introduced by their representatives at council meetings. The activation of these spaces provides an investment in our artists, a reflection of the progressive ideas of Council and their support of local arts and culture.

The Cleveland Collection will grow annually and begin to travel to extend the scope of the exceptional quality of work from our city's artists. It celebrates our history through the visions, perspectives and innovations of the most notable Cleveland artists of the twenty-first century. Artists in this collection include Donald Black Jr., Sean Mabin, Asia Armour, Lori Kella, Alaina Battle.

THE EAST END

AES is also honored to be partnering with IRG Realty on the second phase of development at The East End. An adaptive reuse project that was formerly the Goodyear Headquarters, this mixed-use complex includes residential, office, and hospitality spaces and Ernst and Young (Akron). Artists for Phase Two include Alexandria Couch, Hui-Chu Ying, Adana Tillman, Yvonne Palkowitsh, Dexter Davis, Jason K. Milburn, Mindy Tousley, Micah Kraus, Dave King, Nicole Schneider, Isabel Farnsworth and Jenniffer Omaitz.

Phase One is complete, and work by the following artists is currently on display: Taryn McMahon, Christine Mauersberger, Mike Gable, Dragana Crnjak, and Mark Keffer.

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Threshold/Drawn to Paint at Yards Projects at Worthington Yards

by Liz Maugans

Alexandria Couch, Mixed Media, Big Yellow Taxi

PAINTING AND DRAWING always have been primary modes of expression. Painters often make an initial drawing on a surface, using graphite or charcoal, as a starting point to begin to envision their works. Since drawing produces lines, it is important to keep the mindset of a painter and allow other things to emerge. Painters traditionally rely on shapes, value and color to define their work, instead of the line of the draftsman—another topic in itself. One way of keeping the attitude of a painter is to use a brush and make things soluble. Whether by spreading pastel with a wet solution, or a watercolor underpainting, acrylic, oil or another wet start, that soon achieves the painterly aesthetic.

Threshold/Drawn to Paint features an array of wonderful artists taking risks and celebrating the tensions between these two approaches. The artists Anna Arnold, Lizzi Aronhalt, Davon Brantley, Ian Burleson, Alexandria Couch, Ryan Craycraft, Sarah Curry, Todd Hoak, Mark Howard, Morgan Mansfield, Lauren McKenzie, and Dan Miller explore these intersections with portraits, interiors, abstracts, and still lifes that speak to the diversity of both the ease and tensions embodied in their work. Both approaches create richly tactile surfaces that contribute to the development and vitality of their work.

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THE CLEVELAND FOUNDATION PRESENTS

CREATIVE FUSION

Projects continue. Impact endures.

by Michael Gill

The global COVID-19 pandemic slowed the progress of the 2020 Creative Fusion cohort, but didn't stop it. Sometimes that was because international travel was restricted, and sometimes because we could not host large gatherings, but mostly it was common sense as artists and organizations did their part to slow the contagion.

Several of those projects continue or will come to fruition in 2021. This year, *CAN Journal* will preview and report on those as they come to fruition, and also will follow up on outcomes, documenting relationships that continued and events that came to pass sometimes years after the residencies.

In this section, you'll learn about progress of LatinUs Theater Company, which is not only creating a Spanish-language production of Federico García Lorca's early twentieth-century drama of social injustice, *The House of Bernarda Alba (La Casa de Bernarda Alba)*, but is moving into a new black box theatre in the Pivot Center for Arts, Dance, and Expression on West 25th Street.

We'll also update you about a unique look at diverse Latinx culture, manifest in original fashion, as Julia de Burgos Cultural Arts Center commissions designers local and international to create looks inspired by each of the 21 Hispanic and LatinX countries and islands of the Americas.

Finally, we reconnect with the art of a past Creative Fusion resident who once again has a presence in Cleveland. The impact of Creative Fusion international-artist residencies continues to enrich quality of life in Cleveland neighborhoods.

Continúan los proyectos. El impacto perdura.

por Michael Gill, traducido por Damaris Puñales-Alpízar

La pandemia mundial del COVID-19 ha retrasado los planes del programa Fusión Creativa 2020, pero no los ha detenido. Las demoras y los cambios han tenido que ver con las restricciones impuestas a los viajes internacionales y a la imposibilidad de planificar grandes eventos que convocaran a muchas personas al mismo tiempo. Pero, sobre todo, han tenido que ver con los esfuerzos de los artistas y organizadores para poner de su parte y contribuir a frenar el contagio.

Varios de los proyectos planificados originalmente siguen en marcha, y llegarán a buen término en 2021. Nuestra revista, *CAN*, dará detalles e información al respecto según se vayan materializando. También daremos seguimiento a los resultados y documentaremos los eventos que han ocurrido y seguirán ocurriendo años después de que los artistas han concluido sus residencias de creación.

En esta sección informaremos sobre los preparativos que la compañía de teatro LatinUS está haciendo para el montaje de la obra *La casa de Bernarda Alba*, del poeta y dramaturgo español Federico García Lorca, un drama sobre la injusticia social; y también sobre el espacio que la compañía tendrá, de manera permanente, en el edificio Pivot, en la calle 25 del West.

También abordaremos la forma excepcional en que el Centro Cultural Julia de Burgos promueve la diversidad latina, al encargarle a diseñadores locales e internacionales vestuarios y atuendos inspirados en las culturas de los 21 países e islas que constituyen América Latina.

Por ultimo, nos conectaremos de nuevo con la producción artística de un residente que en el pasado participó en el programa Fusión Creativa quien, una vez más, hace sentir sus aportes artísticos en Cleveland.

La presencia de los artistas internacionales en residencias creativas que participan en el programa Fusión Creativa continúa teniendo un impacto enriquecedor en la calidad de vida de muchos de los barrios de Cleveland.

Julia de Burgos Celebrates LatinX Diversity Through Couture

by Michael Gill

Featured artist Gerardo Encinas became co-director of the Miss Ohio Latina pageant in 2014. ABOVE LEFT: Design representing El Salvador. ABOVE RIGHT: Design representing Venezuela.

Clothing and fashion are expressions of culture. That's visible in the traditional clothing of any place, but also in couture. The Julia de Burgos Arts Cultural Center embraces that idea and, with support from the Cleveland Foundation through its Creative Fusion program, has commissioned a collection of fashion looks celebrating 21 countries and islands of Latin America. Due to the COVID-19 pandemic, the collection will be presented later this year in a professionally-produced video.

The Julia de Burgos Cultural Arts Center has long worked to celebrate the diversity of Latinx culture in Cleveland. The Center takes its name from Puerto Rican poet Julia de Burgos (1914-1953), and most of the people it serves have ties to the Island of Enchantment. However, Spanish speakers in the Cleveland area come from Puerto Rico, Mexico, Guatemala, Nicaragua, Honduras, El Salvador, and a multitude of other countries. The word "diverse" does not begin to describe them. Measured as the crow flies, the distance from the northern border of Mexico to the southern tip of Argentina is 6,400 miles—more than twice the distance from New York to Los Angeles. There are twenty countries, multiple other territories, islands, and indigenous cultures.

Project manager McKenzie Merriman says a dozen artists responded to a call for designers to participate in the creation of fashions before the January deadline. About half were from Cleveland. At press time, a list of seven, including featured artist Gerardo Encinas of Mexico/Columbus, had been chosen. Contracts with the artists were in process, with an announcement due by March 2. Staff at Julia de Burgos will assign each of the artists at least one country to represent. The artists will be paid a commission of $1,500 for each "look" they create.

Featured artist Gerardo Encinas is a self-taught designer who moved from Mexico to Columbus in 2002. He organized his first fashion show in 2013, and in 2014 became co-director of the Miss Ohio Latina pageant. He presented collections during the finale shows of Fashion Week Columbus in 2016, 2017 and 2018, and in 2019 at the Opera Columbus Gala. Merriman says that as featured artist, he will create the majority of the looks presented in the collection.

Preliminary sketches showing the artists' visions for each of the looks are due by the end of March. Julia de Burgos will identify models and provide sizing information to the designers so that they can complete finished pieces and deliver them by May 15.

Models may be chosen from Julia de Burgos's mentoring program for young women: Miss Latina Image. Anthony Green, videographer for Miss Latina Image, will create the video to showcase the internationally-inspired fashions.

"The video will be a good opportunity to get some high-end content out of it, without stressing out over an in-person event," Merriman says. "The goal is the same, to celebrate these artistic interpretations of these countries and places."

Watch *CAN* for an announcement of the selected artists and the countries/cultures for which they will create designs, and also for news of the premiere of the video.

Julia de Burgos celebra la diversidad latina a través del diseño de modas

por Michael Gill, traducido por Damaris Puñales-Alpízar

JAIME AGUILAR

Columbus-based designer Gerardo Encinas, originally of Mexico, is the featured artist for the Julia de Burgos fashion show.

La ropa y la moda son expresiones de la cultura. Esto es evidente tanto en los trajes tradicionales de cualquier cultura, como en el vestuario que usamos a diario. El Centro Cultural Julia de Burgos hace suya esta idea, y con el apoyo de la Fundación Cleveland, a través de su programa Fusión Creativa, ha comisionado la creación de una colección de moda para celebrar a los 21 países e islas que conforman América Latina. Debido a la pandemia del coronavirus, la colección será presentada más adelante este año a través de un video producido profesionalmente.

El Centro Cultural Julia de Burgos ha trabajado durante mucho tiempo para celebrar la diversidad latina en Cleveland. El Centro toma su nombre de la poeta puertorriqueña Julia de Burgos (1914-1953), y muchas de las personas que forman parte de este colectivo tienen vínculos con la isla del encanto. Sin embargo, muchos hispanohablantes de Cleveland provienen también de México, Guatemala, Nicaragua, Honduras, El Salvador y otros muchos países. La palabra "diversidad" no alcanza siquiera para comenzar a describirlos. Si midiéramos en línea recta la distancia que hay desde la frontera norte de México hasta el extremo sur de Argentina, veríamos que son 6,400 millas, más del doble de la distancia de Nueva York a Los Ángeles. En esa vasta extensión conviven veinte países, muchos otros territorios, islas y culturas indígenas.

La directora del proyecto, McKenzie Merriman, afirma que una docena de artistas y diseñadores respondió al llamado para participar en la creación de diseños antes de la fecha límite de enero. La mitad de ellos es de Cleveland. Hasta el momento de publicación de esta noticia, siete ya han sido seleccionados, entre ellos el artista Gerardo Encinas, de México/Columbus. Los contratos están siendo elaborados y el anuncio oficial será el 2 de marzo. El personal del Centro Cultural Julia de Burgos le asignará a cada artista al menos un país con el cual trabajar. Los artistas recibirán un honorario de $1,500.00 por cada diseño que creen.

Gerardo Encinas es un diseñador autodidacta que llegó a Columbus de México en el 2002. Organizó su primer desfile de modas en el 2013, y en el 2014 se convirtió en el co-director del concurso Miss Ohio Latina. Ha presentado sus diseños durante la Semana de la Moda en Columbus en 2016, 2017, y 2018, y en el año 2019 en la Opera Columbus Gala. Según Merriman, Encinas será el encargado de crear la mayoría de los diseños que se presentarán en la colección.

Los bocetos preliminares con la visión de los diferentes artistas deben ser entregados a fines de marzo. El Centro Julia de Burgos identificará entonces a las modelos que participarán en el desfile, y les informará sobre sus tallas a los diseñadores para que estos puedan completar las piezas y entregarlas para el 15 de mayo.

Las modelos podrían ser seleccionadas de entre las participantes en el programa de asesoría que el Centro Cultural Julia de Burgos lleva a cabo con mujeres jóvenes, llamado Miss Latina Image. Anthony Green, camarógrafo de este programa, creará un video para mostrar las piezas inspiradas internacionalmente.

"El video será una buena oportunidad para divulgar un contenido de alta calidad, sin el estrés de un evento en persona", afirma Merriman. "El objetivo es el mismo: celebrar las interpretaciones artísticas de los países y territorios latinos".

Para una información más actualizada acerca de los artistas seleccionados, y los países y las culturas para las cuales se crearán los diseños, así como sobre el estreno del video, visite nuestra revista *CAN*.

LatinUS Theater Company Opens Its Own Space with *The House of Bernarda Alba*

by Damaris Puñales-Alpízar

THIS PAGE: Scenic design for *La Casa de Bernarda Alba*, by director John Rivera-Resto. FACING PAGE, LEFT: LatinUs Theater collaborators Kivin Bauzo, Mónica Torres, and John Rivera-Resto, in LatinUs's new Blackbox Theater. FACING PAGE, RIGHT: John Rivera-Resto at his computer.

For the first time, Ohio will have a theater with its own space dedicated to promoting and representing works by Latin American authors, or those related to the Latin world in the United States. It is the Blackbox Theater, located in the Astrup building—now known as The Pivot Center for Arts, Dance and Expression—on West 25th Street, between Seymour and Castle Avenues.

According to Mónica Torres, director of LatinUS and leader of this project, the theater could be inaugurated by the middle of the year: "At this moment we are making the last installations of chairs, curtains, lights, stages," she says.

"The location is fundamental because the theater is in the middle of the Latin Quarter, and that will allow us to contribute more directly to the culture, art and entertainment that are so necessary, as has been demonstrated in these times of pandemic," she adds.

The building in which the new theater is located is adjacent to the Tremont and Clark-Fulton neighborhoods. The theater seats 200 people.

The first production in the venue will be *The House of Bernarda Alba*, by Federico García Lorca, with adaptation and direction by John Rivera-Resto. It has a cast of ten actresses, and an actor whose character has been added to the plot.

Playwright Garcia Lorca completed *The House of Bernarda Alba* just two months before he was assassinated in 1936. It narrates the eight-year mourning period of a family after the death of the mother's second husband. The family is comprised of Bernarda Alba, her five daughters, Bernarda's mother, and a servant. According to an old Spanish tradition, the youngest of the daughters has to remain single to take care of her mother. The work is not only an examination of the intergenerational conflicts and the opposition to absurd traditions, but it is also a much deeper reflection on the repression imposed on women, and passion.

"We already have the rest of the performances planned for this first year: in September, we hope to premiere a play on Hispanic issues to celebrate the month of our culture, and in December, we will premiere another by Cuban playwright Esther Suárez. The play that we will be presenting is called *Public Baths SA*, and it is a fabulous comedy. Esther has been doing Latin theater in New York for 25 years and has an incredible experience in this regard. We have already reached an agreement with her and we only need to sign the contract," explains Mónica Torres.

Every year LatinUS premieres between three and four plays, with nine performances per production for three weekends each. This year, due to the pandemic, everything has come to a standstill.

"Did you think that the wait was going to be so long when the pandemic started?" we asked the Puerto Rican actress and director.

"Just a week before the stay-at-home mandate, we premiered *Divorciadas, evangélicas y vegetarianas (Divorced, Evangelical and Vegetarians)*, in February. It is a Venezuelan comedy that we presented at Playhouse Square. On March 1 we closed the performances of this play, but no one thought that we would be more than a year without coming back to the stage. And although other companies have done theater online, for us it was not an option. First, because we feel that the theater experience is different: the synergy that is achieved between the spectator and the actor at the moment of the performance is what gives the theater its meaning, and online that is lost; and second, because we were in the process of having our own space for the first time and we decided to dedicate our energies to consolidating this project," she says.

Initially, the company had scheduled the inaugural production of *The House of Bernarda Alba* for April, but due to the precarious situation the city is in due to the coronavirus, they have decided to postpone it, perhaps until June. There is still not a definitive date, and everything will depend on how the vaccination and control of the virus progresses. In any case, all necessary health and safety measures will be implemented. Mónica recommends the public follow news updates on Facebook and on the company's website: latinustheater.com.

"We have been working in this space for a year, which will now be permanent. It has been arduous, expensive and on top of that, in the middle of the pandemic. But we haven't stopped even because of the virus. On December 31, we received the keys to the premises, but we still have a long way to go: the lighting installations, which are very expensive, painting the hallway floor, finishing the mural on the hallway floor that has been designed and painted by our great local muralist John Rivera-Resto… We had to make many adaptations of what was the original plan due to budget reasons," she adds.

The modifications meant that they have no physical offices, no control room, no dressing rooms—just the black box. Everything else has been adapted, inside that box, with movable walls, scaffolding, and curtains to guarantee all the necessary spaces.

LatinUS plays are presented in Spanish with English subtitles to also appeal to those who do not speak Spanish or who have impaired hearing.

Finally, we asked Mónica Torres what works she has always wanted to put on, but until now has been unable.

"There are two works that are fundamental to me: one is Puerto Rican, and it speaks of the moment when North American culture began to have a greater presence on the island. It's called *Tiempo Muerto*, by playwright Manuel Méndez Ballester, from 1940. The other thing I've always wanted to do is bring Shakespeare into Spanish, make a gigantic production. Shakespeare is universal and taking him to stage is a challenge that has always fascinated me," she replies.

La compañía de teatro LatinUS estrenará espacio propio. *La casa de Bernarda Alba*, primera puesta en escena.

by Damaris Puñales-Alpízar

Por primera vez, Ohio tendrá un teatro, con espacio propio, dedicado a promover y representar obras de autores latinoamericanos, o relacionadas con el mundo latino en los Estados Unidos: se trata del Blackbox Theater, que estará ubicado en el edificio Astrup (conocido ahora como Pivot Center for Arts, Dance and Expression), en la 25 calle del West, entre las avenidas Seymor y Castle.

Según Mónica Torres, directora de LatinUS y líder de este proyecto, para mediados de año podría quedar inaugurado el teatro: "En este momento estamos haciendo las últimas instalaciones de sillas, cortinas, luces, escenarios", afirma.

"La ubicación es fundamental porque el teatro se encuentra en medio del barrio latino, y eso nos permitirá contribuir de manera más directa a la cultura, al arte y al entretenimiento que son tan necesarios, como se ha demostrado en estos tiempos de pandemia", añade.

El edificio en el que se ubica el nuevo teatro está en la colindancia de los barrios Tremont y Clark-Fulton. El teatro tiene capacidad para 200 personas.

La obra que estrenará el local será *La casa de Bernarda Alba* de Federico García-Lorca con adaptación y dirección de John Rivera-Resto. Cuentan con un elenco de 10 actrices y un actor que se ha añadido a la trama.

La casa de Bernarda Alba es una obra del poeta y dramaturgo español García Lorca, que este terminara apenas dos meses antes de ser asesinado en 1936. Narra el período de luto de ocho años de una familia por la muerte del esposo de la madre. La familia está compuesta, además de Bernarda Alba, por sus cinco hijas, la madre de Bernarda y una sirvienta. Según la tradición, la menor de las hijas debía permanecer soltera para cuidar de su madre. La obra cuenta no solo los conflictos intergeneracionales y la oposición a las tradiciones absurdas, sino que es una reflexión mucho más profunda sobre la represión impuesta sobre las mujeres, y la pasión.

"Ya tenemos planificado el resto de las funciones para este primer año: en septiembre esperamos estrenar alguna obra sobre la hispanidad, para celebrar el mes de nuestra cultura, y en diciembre estrenaremos otra de la dramaturga cubana Esther Suárez. La obra que estaremos presentando se llama *Baños públicos SA*, y es una comedia fabulosa. Esther lleva 25 años haciendo teatro latino en Nueva York y tiene una experiencia increíble en este sentido. Con ella ya hemos llegado a un acuerdo y solo nos falta firmar el contrato", explica Mónica Torres.

Cada año LatinUS estrena entre tres y cuatro obras, con nueve funciones por producción durante tres fines de semana cada una. Este año, debido a la pandemia, todo se ha paralizado.

"Pensabas que iba a ser tan larga la espera cuando comenzó la pandemia", le preguntamos a la actriz y directora puertorriqueña.

"Justo una semana antes del mandato de quedarnos en casa estrenábamos *Divorciadas, evangélicas y vegetarianas*, en febrero. Es una comedia venezolana que presentamos en el Playhouse Square. El 1 de marzo cerramos las funciones de esta obra, pero nadie pensó que estaríamos más de un año sin actuar. Y aunque otras compañías han hecho teatro online, para nosotros no era una opción. Primero, porque sentimos que la experiencia del teatro es diferente: la sinergia que se logra entre el espectador y el actor en el momento de la actuación es lo que le da sentido al teatro, y online eso se pierde; y segundo, porque estábamos en el proceso de tener por primera vez un espacio propio y decidimos dedicar nuestras energías a consolidar este proyecto", afirma.

Inicialmente la compañía tenía prevista la función inaugural de *La casa de Bernarda Alba* para abril, pero debido a la precaria situación en que se encuentra la ciudad debido al coronavirus, han decidido posponerla, tal vez para junio. Todavía no hay una fecha definitiva y todo dependerá de cómo vaya avanzando la vacunación y el control del virus. En todo caso, se implementarán todas las medidas de sanidad y seguridad que sean necesarias. Mónica recomienda al público seguir la actualización de noticias al respecto en Facebook y en la página web de la compañía: https://www.latinustheater.com/.

"Llevamos un año trabajando en este espacio que ahora será permanente. Ha sido arduo, costoso y encima, con la pandemia. Pero no hemos parado ni siquiera por el virus. El 31 de diciembre nos entregaron las llaves del local, y todavía nos falta mucho por hacer: las instalaciones de la iluminación, que es muy cara, pintar el piso del pasillo, terminar el mural en el piso del pasillo que ha sido diseñado y pintado por nuestro gran muralista local John Rivera-Resto… Hemos tenido que hacer muchas adaptaciones de lo que era el plan original por cuestiones de presupuesto", añade.

Las modificaciones que se vieron forzados a hacer implicaron que no tengan oficinas ni un cuarto de control ni camerinos ni vestidores: solo la caja de la platea. Todo lo demás ha sido adaptado, dentro de esa caja, con paredes movibles, andamios y

During construction, the Blackbox Theater space has been used as office and storage, as well.

cortinas para garantizar todos los espacios necesarios.

Las obras de LatinUS se presentan con subtítulos en inglés para atraer también a quienes no hablen español o tengan una capacidad auditiva disminuida.

Por último, le preguntamos a Mónica Torres qué obras ha querido siempre montar y hasta ahora no lo ha hecho.

"Hay dos obras que para mí son fundamentales: una es puertorriqueña, y habla del momento en que la cultura norteamericana comenzó a tener una mayor presencia en la isla. Se llama *Tiempo muerto*, y es del dramaturgo Manuel Méndez Ballester, de 1940. Lo otro que siempre he querido hacer es llevar a Shakespeare al español, hacer una producción gigantesca. Shakespeare es universal, y llevarlo a las tablas es un reto que siempre me ha fascinado", responde.

OUTCOMES

Reconnecting in Cleveland: Cheikhou Ba at Framed Gallery

by Michael Gill

Cheikhou Ba came to Cleveland from Dakar, Senegal, as part of the Creative Fusion cohort in fall 2013. Hosted by Zygote Press, he worked with students in the Sisterhood after-school arts program at the West Side Community House, with Cleveland-based artist April Bleakney. To create an exhibit opportunity, Zygote connected with Waterloo Arts, which presented Cheikhou's work in their Waterloo Road gallery.

In the ensuing years, the Waterloo Arts District has blossomed with new arts ventures, among them a new commercial gallery dealing in works by African American and African artists: Framed Gallery. When Framed hosted *CAN Journal's* winter issue networking event late last year, we were delighted and surprised to see Cheikhou Ba's colorful works on the wall.

Works of Cheikhou Ba, currently on view at Framed Gallery include: FACING PAGE: Love Is Not the Answer! ABOVE, LEFT: Octopus IV (Series). ABOVE, RIGHT: Let's Do This Together.

Framed Gallery proprietor Stacey Bartels remembers Cheikhou's work from his time in Cleveland. She had also seen it in London and Switzerland, years before she opened her gallery in 2018. Then last summer, artist and curator Liz Maugans—who was executive director at Zygote Press during Cheikhou's residency—reminded Bartels of the artist's vividly colorful paintings. "I like the abstractness, and I like very colorful things. He paints not on traditional canvas but on fabric. I really like that about his work," she said. "So I reached out by email. He said he had a nice time in Cleveland."

Ba's works blend figures with abstraction, sometimes leaning more one way or the other, but always with plenty of color. Speaking of a 2019 exhibition in London (which was cut short due to visa restrictions), Ba said, "My paintings consider fundamental existential questions. Who we are? When are we? How many identities are there in one self? What are the limits of our ignorances? What makes us who we are? Are we all immigrants since nobody is from here?"

The works Bartels remembered had been sold, but Cheikhou sent other examples of his paintings and a series of sculpture. Bartels has sold several of his pieces to buyers outside the Cleveland area.

These days, Bartels says the artist has mostly been working from home in Dakar, due to the COVID-19 pandemic.

The artist's statement for his Creative Fusion residency exhibit in 2013 at Waterloo Arts is as relevant now as it was then:

I have come to love this beautiful city of Cleveland and dream of seeing more underrepresented people reaching galleries, museums and theaters. I would like to go to the football game and not see the people reduced to the demeaning task of serving others, as the vendors of beer and sandwiches. I dream of a united and solid city.

My dream for Cleveland is to see this great city have a brilliant future by bringing in more color to this country. I would like to slightly alter the Honorable Mayor Frank Jackson's words when he says: "Cleveland needs to be where the world is going, not where the world is." With respect to the mayor, I would add, "Cleveland needs to be where the world should be, not where the world is going".

A SCOUTING ADVENTURE

Five and a half miles due east from downtown Warren, Ohio, in the heart of Howland Township, sits the Medici Museum, which is completely singular on account of its current exhibition and how it got there.

Norman Rockwell: American Scouting Collection includes no less than 65 original Rockwell oil paintings that the revered American artist and illustrator created for the Boy Scouts of America (BSA) over six decades, mostly for covers of *Boys' Life* magazine. It is the first time they have all been displayed together. The exhibition also includes a handful of scout-themed works from Walt Disney, Rockwell predecessor Joseph Leyendecker, and successor Joseph Csatari.

There are more scouts to come.

"We expanded the museum to over 14,000 square feet," says Medici's Associate Director Katelyn Amendolara-Russo. "Ultimately, our museum went from six galleries to ten." Those new additions range from 484 to 2,170 square feet. Youngstown-based Murphy Contracting broke ground in April for the $1.8 million expansion, which was designed by architect Robert Buchanan of Poland, Ohio. The move was enabled in no small part by a $1 million anonymous donation that landed along with the Rockwells.

To fill all those new galleries, Amendolara-Russo will tap additional pieces from the expansive BSA collection, including an array of Csatari originals. The Medici, however, will not be exclusively dedicated to the Scouts.

COURTESY OF THE MEDICI MUSEUM

IN THE MAHONING VALLEY

by Erin O'Brien

Currently, a collection of Bill Thompson's minimalist work lines the walls of Gallery 6. "Carole Feuerman's hyperrealist sculptures exhibition will open this summer," says Amendolara-Russo. "D'Arcy Bellamy will be on display this fall," she adds. The new galleries will also be home to the James and Renie Grohl Collection. James, who died in 2014, was a noted area journalist and father to David Grohl, founder of the Foo Fighters and drummer for Nirvana. "We are currently finalizing the remainder of our exhibition schedule now and will share more info on our website and social media."

Scheduled for completion in the first quarter of 2021, the expansion also includes a new museum shop and classroom with northern-facing floor-to-ceiling windows. "It's ideal for painting and drawing," says Amendolara-Russo, adding that the space could also be used as a conference room or small auditorium to view video projections for gallery installations. She also noted future plans for an outdoor café wine bar, complete with a fireplace and sculpture garden.

"That will be like a gathering place after visitors come and see the art."

Hence, while the days ahead for the Medici are very bright indeed, it's unclear how permanently the scouts will play into it. The story of how they landed at 9350 East Market Street is no less than remarkable, particularly when viewed through the refined lens of the art world.

BSA PHOTOGRAPHER MIKE ROYTEK

High Adventure at Philmont, 1957

When the Butler Institute of Art's Trumbull Branch debuted in this building in 1996, the sleek modernist venue boasted more than 10,000 square feet of airy gallery space. Foundation Medici, helmed by area businessman and benefactor David Max Draime, largely funded the project.

For more than twenty years, the space hosted exhibitions by an array of American artists. A 2007 solo exhibition featured the lush abstract works of Ronnie Landfield. In 2013, John Mellencamp had his first show, which included more than forty original oils from the acclaimed singer-songwriter. The space welcomed an array of group shows, such as the Associated Artists of Pittsburgh, which held their annual juried show in Howland in 2015. The museum also garnered national attention in 2010 when it acquired a 20 x 14-foot ceramic mural by the renowned French artist Pierre Soulages: 14 May, 1968. The piece was previously displayed in Downtown Pittsburgh's One Oliver Plaza.

Such was the life of the Butler's Trumbull County branch, at least until 2017 when all those fresh-faced Boy Scouts appeared on the scene—sort of.

The BSA still owns the collection, which includes more than 400 items. The Rockwells alone are valued between $100 and $130 million. For years, a selection of them was displayed at BSA's National Scouting Museum in Irving, Texas. When that facility closed in 2017, all of it—including the 65 original Rockwells—headed for storage.

Local attorney Ned Gold saw an opportunity bloom. Gold has been involved with the Scouts for more than seventy years. He was a scout as a youth and chaired the BSA's Youth Protection Committee for the organization's thirteen-state central region for a half-dozen years. He was also a board member of the Butler Museum of Art. Once he conjured the vision of all those Rockwells hanging on the walls of the Howland venue, he never let it go. A soft-spoken gentleman, he dove quietly into a plan to get the collection out of storage and into the Trumbull branch where they could be a unique and welcome attraction for the area.

Gold was obviously successful, but the journey between the inception of his quest and the collection's arrival in early 2020 was a very bumpy ride indeed.

Gold skillfully navigated the negotiations. He touted the facility's unique accessibility—within a day's drive for more than fifty percent of Americans. Gold had support from the Ohio Statehouse. In addition, the collection would serve as a dazzling centerpiece in a smaller venue. He won over the BSA and went to share the good news with the rest of the Butler's board, which then approved a resolution to accept the collection in September 2018. Shipping and liability insurance would be the Butler's responsibility; BSA would retain ownership of the works.

Then in December 2018, *The Wall Street Journal* reported that BSA was considering filing for bankruptcy in the wake of a troubling sexual abuse scandal. The news was widely reported and soon reached the ears of Butler's board of trustees. It didn't sit well. Citing uncertainty over the future of an art collection, in January 2019 the trustees tabled the decision to steward the works.

The controversial move would play out publicly amid the pages of local publications such as the *Tribune Chronicle* and *Business Journal.*

In the days following the vote, Foundation Medici Director and former Butler board member John Anderson "strongly rebuked"[1] the move as censorship and called it an "asinine action."[2] Later in a written statement he characterized the relationship as "step-child treatment by the Butler of the Howland branch."[3]

The Butler's Executive Director Louis Zona shot back, "In our years of operation, well over 100 high-quality exhibitions by artists from around the world have been presented in that beautiful Trumbull County space."[4] Even Jeffrey Draime, son of Foundation Medici founder Max Draime who died in 2006, felt the need to issue a statement in which he clearly outlined his family's support for the Butler and said he was "disheartened"[5] by the heated dispute.

By June 2019, Foundation Medici notified the Butler that its contract with the museum would be terminated in six months. To further up the ante, an anonymous donor came forth just days after that announcement and pledged $1 million to the Foundation Medici if the museum was successful in its bid to gain custody of the BSA collection, including the Rockwells.

In November 2019, the Butler pulled its art from the East Market Street location. The massive 1988 bronze Gregory Perillo

statue of a cowboy atop a bunking bronco rode again, but this time on a flatbed trailer. The Soulages mural stayed in place in the unique gallery designed specifically for its display, but was soon to be in litigation regarding ownership rights. The location officially closed in December 2019, but the acrimony continued. Anderson further disparaged the Butler management of the branch, calling the attendance "atrocious" and the curatorial offerings "recycled."[6]

Amid the tumult of succession, the BSA informed Gold that the organization had reversed its decision and would keep the collection in storage. The local attorney wasn't going to give up that easily.

"If you know you're right and the answer is 'no,' find a way to 'yes,'" says Gold, noting the possibilities of a partnership with Anderson. "John and I worked together. It was a mutual relationship to make this work. He's got the museum. He's got the money. I've got the connections," he recalls.

"I'm going to try one more letter," he told Anderson in September 2019. "I'll make this happen." Gold pauses before noting, "And I did."

The Boy Scouts of America art collection arrived in Howland Township on January 31, 2020.

• • •

Walking amid all those Rockwells brims with complexity. The beloved artist's skill is simply breathtaking. The subject matter sparkles with energy, but it is also very specific and almost exclusively white and male.

"While it's a big important thing, it's only a sliver of Rockwell's entire opus," notes Michael Wolf, founder and director of Wolfs, an extensive art gallery located in Beachwood. "I know some great art historian would love to talk about this dilemma. Because it really is a dilemma. It's an embarrassment of riches in one way and it's a very challenging responsibility in another."

Like everything else, the Medici had its fits and starts with opening amid the pandemic, but throughout the response has been enthusiastic. Scouts have traveled near and far to take in the display. Staff had to deal with socially distancing more than 75 scouts that converged on the museum on one November Saturday last year. Groups have come from across Ohio and Pennsylvania, as well as New York and even Utah. Queries about visiting have come all the way from Alaska and Hawaii.

"The response has been crazy," notes Associate Director Katelyn Amendolara-Russo, who is also registered as a counselor for the Scout's Art merit badge. Those looking to earn one can take a short course with her in order to meet some of the requirements to that end. "We are really happy with the attention it has received."

Nonetheless, the specter of the scandal looms. The BSA filed for bankruptcy in February 2020, and in November it announced more than 95,000 people filed sex-abuse claims against the organization.

Has the storm reached Howland Township?

BSA PHOTOGRAPHER MIKE ROYTEK

Rockwell's A Good Scout (In 1918, originally titled A Red Cross Man in the Making) became the illustration on the cover of the first Boy Scout calendar in 1925.

"No one has ever come in and voiced any negative reaction to the BSA collection," says Amendolara-Russo. "I think they look at it as the iconic Norman Rockwell on display," she adds. "I was overwhelmed by how positive the response has been since the show has been up, which is nice."

Nonetheless, the artwork is a nonessential asset and could be divested by the BSA at any time. Even so, both Gold and Amendolara-Russo feel the collection will be around for a while.

"I see them staying for a few more years," she says. "I hope they don't get sold off, but it's a possibility and we're aware of that."

Looking forward, Amendolara-Russo plans to expand the Medici's offerings to international artists and keep the facility free and open to all. Until then, Norman Rockwell will be stealing the show.

"The messages Norman Rockwell puts in each painting are a good reminder of how great America was at the time he painted them, with good morals, good values, good citizenship, and patriotism."

1. *Tribune Chronicle, 1/25/2019 tribtoday.com/news/local-news/2019/01/130m-art-at-risk/*
2. *Tribune Chronicle, 1/26/2019 tribtoday.com/news/local-news/2019/01/donor-questions-butler-boards-decision-on-boy-scouts-collection/*
3. *Tribune Chronicle, 1/26/2019 tribtoday.com/news/local-news/2019/01/foundation-director-criticizes-stepchild-treatment-of-butler-trumbull/*
4. *ibid.*
5. *Tribune Chronicle, 1/30/2019 tribtoday.com/news/local-news/2019/01/foundation-founders-son-gives-support-to-butler-over-decision/*
6. *Business Journal, 12/4/ 2019 businessjournaldaily.com/medici-foundation-split-from-butler-almost-complete/*

HOME IS WHERE THEIR ART IS

John Farina and Adam Tully Talk About How They Met and Built a Collection Together

by Christopher Johnston

John Farina and Adam Tully don't just collect art: they live it. Pieces from their eclectic collection ranging somewhere between 600 and 700 works adorn every room in their home, including the attic, bathrooms, closets, and hallways. About 85 percent of that, Farina estimates, is work by local artists. Even their cats—Emma, Hex, and Roosevelt—play with charming little toys crafted by Cleveland artists.

"The art has overflowed in some places," Tully confesses. They rotate their collection about every two years, and they plan to start culling their assemblage. Soon. They promise.

The two have hosted numerous art events and parties at their home on Cleveland's East Side, including events for ArtNEO, The Print Club of Cleveland, and The Cleveland Museum of Art, where Farina once worked in fundraising.

"Adam and John are just great people, great characters, and I'm always happy to see them," says George Kocar, whose painting Pablo Looks at Feast of Herod currently holds a place of honor on their living room wall and who's visited for dinners and birthday parties. "Adam's dad and mom bought a bunch of my stuff, as well, and they also commissioned me to do a painting for Adam's birthday."

About fifteen years ago, Farina and Tully met through a now-defunct online dating website, Gay.com. "I said 'Hello,' and we went from there," Farina recalls. Tully learned that Farina grew up on

FACING PAGE: Encaustic by Dawn Tekler. ABOVE: Mixed Media Diorama by Michelangelo Lovelace.

Long Island and had been a lifelong lover of art, which started with an inherent aversion to blank walls. As a child, that meant advertisements "with artistic design merit" and later, movie posters. He had moved to Cleveland in 1991 and worked in retail, but then launched a career in political activism, lobbying, and advocacy—currently for The AIDS Healthcare Foundation.

Farina learned that Tully was a North Olmsted native and is the last of his family to remain in Ohio, while his aunts' families moved to Chicago and Florida and his parents and brother to Las Vegas. His art was music, which led him to attend the prestigious Oberlin Conservatory, where he studied classical upright bass and piano.

Farina had been collecting art for many years, having become a regular museum- and gallery-goer in New York as a young man. Whenever Tully visited Farina's apartment, he could see his new friend's earliest acquisitions on display, which started to pique a burgeoning interest in art.

"When we got together, John brought me to Spaces, and I learned what conceptual artwork was, what some avant-garde art was, and then started collecting from there," says Tully, who works as the children's librarian for the Collinwood Branch of Cleveland Public Library.

Typically, they're in synch on which pieces they would like to add to their collection, although Tully takes a more studied approach, while Farina relies on instinctive response. "I'm the process guy," Tully informs. "I appreciate the final product, but I like to know how it gets there, too."

"I'm more like, 'Oh, that's really cool. It's beautiful. I like it,'" counters Farina.

On October 1, 2016, having waited for the same-sex marriage law to change, the two got married, appropriately at 78th Street Studios, where they had spent a lot of time visiting galleries and attending Third Friday art walks. They enlisted many of their friends whose works are on display in their home to produce the wedding.

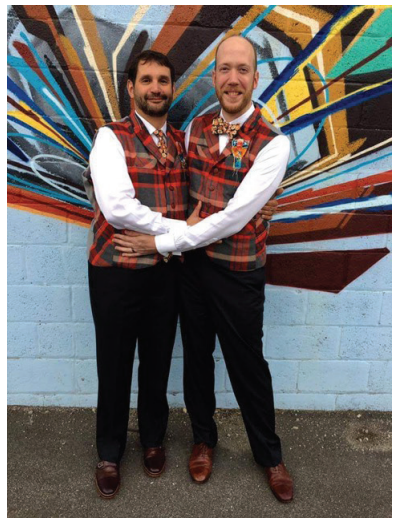
Painter Hilary Gent, for example, helped plan the event, while fiber and textile artist Libby Chaney created their boutonnières and corsages; collage artist Bridget D. Ginley and visual artist Dawn Tekler made all of the table decorations; and fashion designer Dru Christine designed their outfits for the day. The couple included an entire page in the wedding program to thank all the artists who contributed to their nuptials.

Lori Kella and her husband and fellow photographer Michael

Loderstedt designed their wedding card. "As a wedding gift, I also made a diorama of their home with a rainbow, so that was fun to do for them," Kella says. Her piece Framed Heron from her latest body of work hangs in their living room and, she adds proudly, replaced one of Michael's photographs.

In September 2013, Farina and Tully had become so deeply enmeshed in the world of art collecting that they decided to open their own gallery: the Maria Neil Art Project in the Waterloo Arts District. They had already begun to freelance curate shows, starting with a Liz Maugans exhibit at the since-closed Dragonfly Lounge, Chef Marlin Kaplan's sushi bar on West 25th Street downtown. They took the name from Farina and Tully's middle names, respectively.

Drawing on their Cleveland artist connections, they held shows by Michelangelo Lovelace, Eric Rippert, Hilary Gent, Amy Casey, Cathie Bleck, and Darius Steward. They had a good run, but closed in October 2014, having become burned out from working seven-day weeks on top of their full-time jobs and spending significant amounts of their personal money to operate the gallery.



ABOVE: John Farina and Adam Tully in front of a mural by Bob Peck at 78th Street Studios, on their wedding day. Photo credit: Connie Schultz. FACING PAGE: Painting by Eric Rippert.

Fortunately, they continue to operate the Maria Neil Art Project as independent curators. They have designed several fine art installations for IngenuityFest. They also organize a show once a year at Waterloo Arts and oversee a regular rotation of artworks at Six Shooter Coffee's new store on Waterloo Road next to the gallery.

For these two exceptional art lovers, an underlying motivation for collecting is to support Cleveland's impressive panoply of artists. Their advice to novice collectors starts with not being intimidated by prices. There are many smaller pieces that are affordable, and if it's a larger or more expensive piece by an established artist, but you really love it, ask the artist or the gallery owner if you can work out a payment plan.

The easiest way to start collecting or continue to build a collection is simply to spend time visiting galleries. "You'd be amazed at what you can find at a place like Zygote Press," Farina says. "You can go through their bins full of beautiful, amazing prints, large and small, and you can find pieces for $50 or $100."

They also recommend searching online for the Cleveland Artist Registry, and if you can, do like they did and join The Print Club of Cleveland: membership includes an annual print given to members. Another source for acquiring art is to attend auctions, and Farina and Tully recommend checking out the following auction houses: Gray's, Rachel Davis, Aspire, and New Auctions.

"You can find some great deals," Farina says. He adds that attending benefits to support different art institutions—such as Spaces, where he once served as President of the Board, or Art Cares, or The Cleveland AIDS Task Force, where he once worked as public policy director—usually include auctions where you can bid on art.

Another great source they suggest is the Cleveland Art Association (carta), founded in 1915 to support and promote the visual arts in Cleveland. Individuals can peruse the organization's collection of paintings, drawings, prints, small sculptures, photographs, textiles, ceramics, and glass created by notable Cleveland-area artists; through a lottery program, people can take one piece home to live with for a year.

"If it's a living artist, at the end of that year, you can either choose to give it back or pay for it," Tully explains. "That's the only way we were able to get a Christopher Pekoe; his work is definitely not in our price range, but by the end of that year we were able to save enough and purchase his photograph."

This spring, they can't wait to get back to weeding and relaxing in the landscaped sculpture gardens in their front and back yards. For Farina, the benefits of collecting art are far-reaching, and not just to counter his abhorrence of blank walls: "We get great joy out of our art, so there is a life in our house, and it's always nice to wake up, look around and see something beautiful."

WHAT'S NEXT, WITH KELSI CARTER

Interview by Amanda D. King

For the third installment of "What's Next," Amanda D. King spoke with Kelsi Carter, cultural organizer, producer, and impact director of Shooting Without Bullets. Carter explains the role of artistic activism within social movements, the use of culture to encourage the abolitionist imagination, and discusses fostering BIPOC-led social innovation as a means to build power and impact within communities of color.

AMANDA KING: What informs the way you approach change and how do you incorporate it into your creative work?

KELSI CARTER: I start from the belief that the world can be and needs to be better than it is. My primary theory of change focuses on modeling alternative ways of being and doing. This is also the foundation of my abolitionist thought. We have to show society that better is possible—either in action or image.

Social movement ecology has allowed me to be more intentional about how I put my theories of change into practice. It recognizes that we all exist together in a shared ecosystem with other individuals, organizations, movements, etc. who are going about achieving change according to their own theories. I'm most focused on the question, "What do we want the world to look like as a result of this work?" I'm open to the many possible methods to getting there, as long as the process and players are in alignment with the values that guide my answer to that question. For me, the answer to that question centers the liberation of all people, and the principles of abolition.

KING: Within your approach to artistic activism, you value theoretical knowledge as much as your personal intuition. When did you first discover your intuitive voice and what is helping you strengthen it presently?

CARTER: I was, and arguably we all are, born intuitive but have had to work to find my way back to it in adulthood. Emphasis on following one's intuition is not our society's dominant way of operating. I think the same is true in terms of creativity. Intuition and creativity are intrinsically tied, and both are tools we're born with access to. I want to reject the ways that Black and Brown folk are marginalized that cause most to lose that access. I strengthen and maintain access to my own intuition through spiritual and creative practice.

KING: As someone directly involved in the development of young Black and Brown artists, is it important for you to refuse the hierarchy of theory over intuition in your interactions with them?

CARTER: I do my best to move through all interactions with care in mind above all else. I try to affirm them as they are and encourage them to trust themselves and their intuition above all else. Navigating the world as a young Black or Brown person, and navigating the art world in particular, comes with challenges that can't always be predicted, that there aren't necessarily blueprints or answers for. In many—maybe all—situations, particularly situations related to anti-Blackness, their intuition is as good of a guide as any formal education. I encourage young people to not do things that don't feel right: sometimes it is truly that simple. From there, we can add skills and teachings to increase their capacity to do and navigate, but an intuitive foundation is far more important than an intellectual one, in my opinion.

KING: Presently, abolition theory and solutions are more openly embraced in the public discourse. Conversations about eliminating oppressive systems of power and creating equitable alternatives are not uncommon, but society is still struggling to

envision abolition. How can art encourage society's abolitionist imagination?

CARTER: If we have artists and art institutions who understand the principles of abolitionist thought and theory, then we have a group of intuitively-gifted leaders positioned to provide education, awareness, perspective, hope, and so much more to the masses. Art influences culture and culture influences society. To move society from where we are to where we want to be, we need art that communicates across the spectrum of where we are, where we've been, and where we could go as a society. Art is especially critical to influencing the masses to visualize what a better society could look and feel like, while moving them in ways that motivate them to act in ways that support it to be so. Art can lead people from where we are to where we need to be, by helping us visualize what could be.

I'm thinking about what it means for people to be and feel liberated. How do we rebalance power in ways that shift autonomy and resources back to people and communities that have been marginalized, specifically? How do we ensure these communities and the youth within them have all that they need to thrive? What could society look like without oppression? I'm interested in the ways art, artists, and organizations can support solutions to these questions in both process and presentation.

"Pay artists their worth. Distribute resources equitably. Stop bringing us to empty tables where so much more is taken than is given."

KING: But making art is not a cure-all for social inequity. Do you feel that within this period of artistic activism that there is undue pressure on socially-engaged artists, particularly artists of color, to move society forward?

CARTER: I believe that we are the ones who are going to move society forward. Black and Brown artists and those pushed to the margins of society are best situated to lead movement, but society doesn't fairly position such artists to do the work—too often they lack resources, access, autonomy, compensation: the list goes on. It's clear to me that the value of what they produce is seen, but the same worth isn't assigned to the artists themselves. The art world both reflects and reinforces the same ills we see inflicted on Black and Brown folk and many others in society at large.

KING: Within Cleveland's arts and culture community, how might we collectively refuse the exploitation of artists in ways that increase their capacity for innovation and reinvigorate their practices?

CARTER: Pay artists their worth. Distribute resources equitably. Stop bringing us to empty tables where so much more is taken than is given. There are too many instances in Cleveland's arts and culture community of Black and Brown artists, in particular, spending their entire careers fighting just to participate in the ecosystem. When you finally get to the table to participate, you're exhausted and you find that your intuition, creativity, ability to connect, etc. is worn down and burned out. It's very difficult for the artist to create change from that place. Cleveland must create viable, accessible pathways for BIPOC artists and leaders to participate in the arts ecosystem, and it cannot be in ways that continue to reinforce the status quo or bring entire communities, with deep histories of systemic exclusion, to dine at empty tables.

KING: If we approach social movement ecologically—aside from eradicating exploitation, what other social ills could we potentially eliminate within our arts and culture community?

CARTER: We can topple inequitable pillars of society by resisting, subverting, and divesting from oppressive culture. We can move masses of people toward participation in an alternative culture—one that is equitable, just, and inclusive. We can create a community that centers, respects, and cares for the wellbeing of artists, recognizing the value in who they are, rather than just the value in what they create in a capitalistic sense. Arts and culture can play a significant role in restoring balance in society many ways. If the arts and culture community can work together toward that vision and remain grounded in principles of abolition and other critical theory, I truly believe we can usher in a new kind of renaissance.

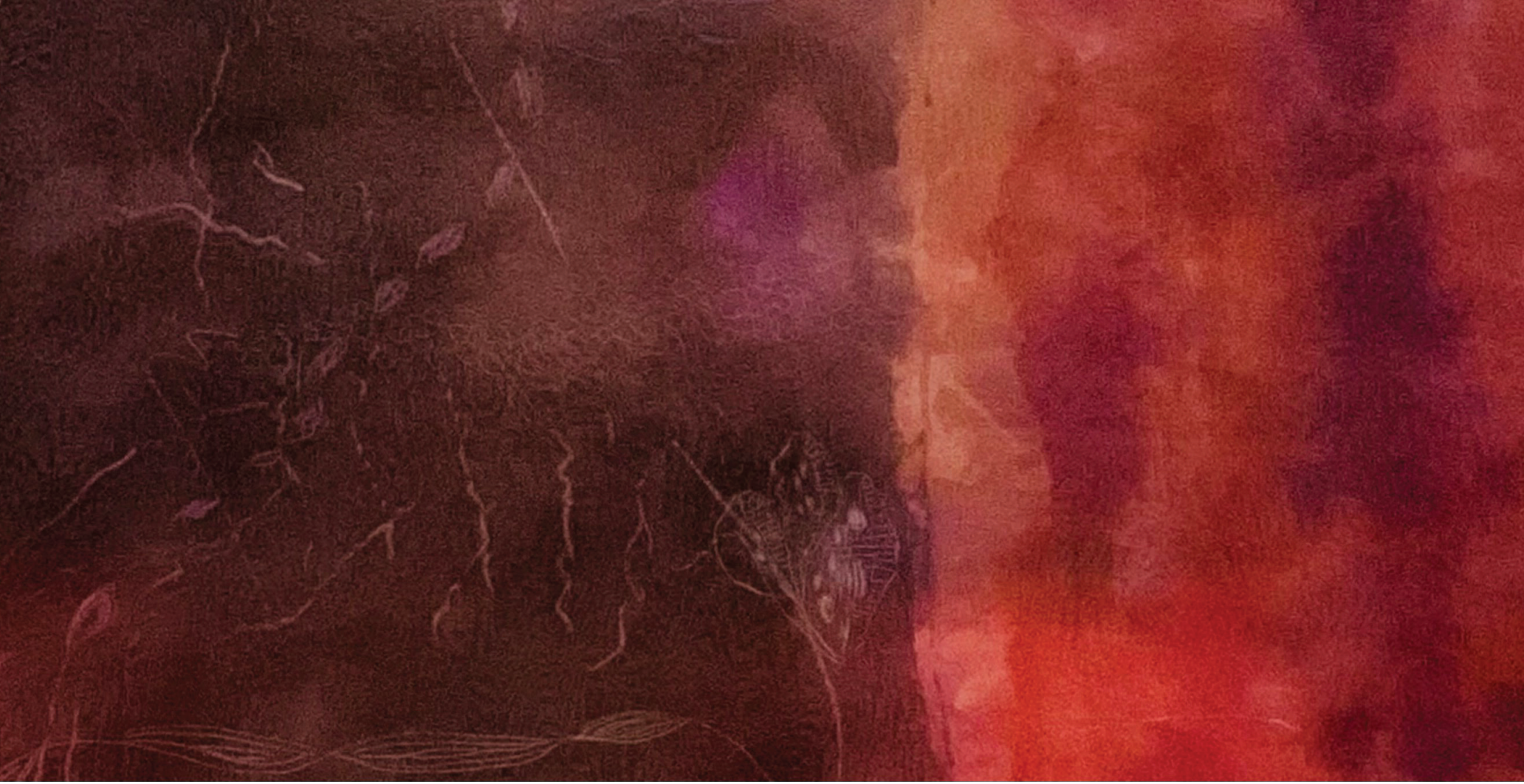
KING: This opens up a larger conversation about the importance of supporting BIPOC-led social innovation and the creation of alternative, anti-oppressive systems that build power and impact within communities of color. Your work centers modeling an alternative arts ecosystem. What challenges have you faced in doing so and what does success look like for you?

CARTER: You experience some of the burnout and fatigue that is unfortunately common in movements for social justice, but you're doing it in an arts ecosystem that rarely acknowledges what you're experiencing or why. In short, you're experiencing and pushing back against the very injustices your work exists to combat. Success for me is a strong, long-lasting ecosystem that models equitable, alternative pathways for artists to thrive and impact change in their communities. We are at a place and time in society where people are again becoming increasingly more aware that the goal we've been sold—The American Dream—is an illusion, especially for particular identities in this country. A successful alternative arts ecosystem dispels this illusion and contributes to the design of a lush and vibrant society, one that works for all of those who exist and participate in it.

KING: What's Next?

CARTER: We keep moving us forward.

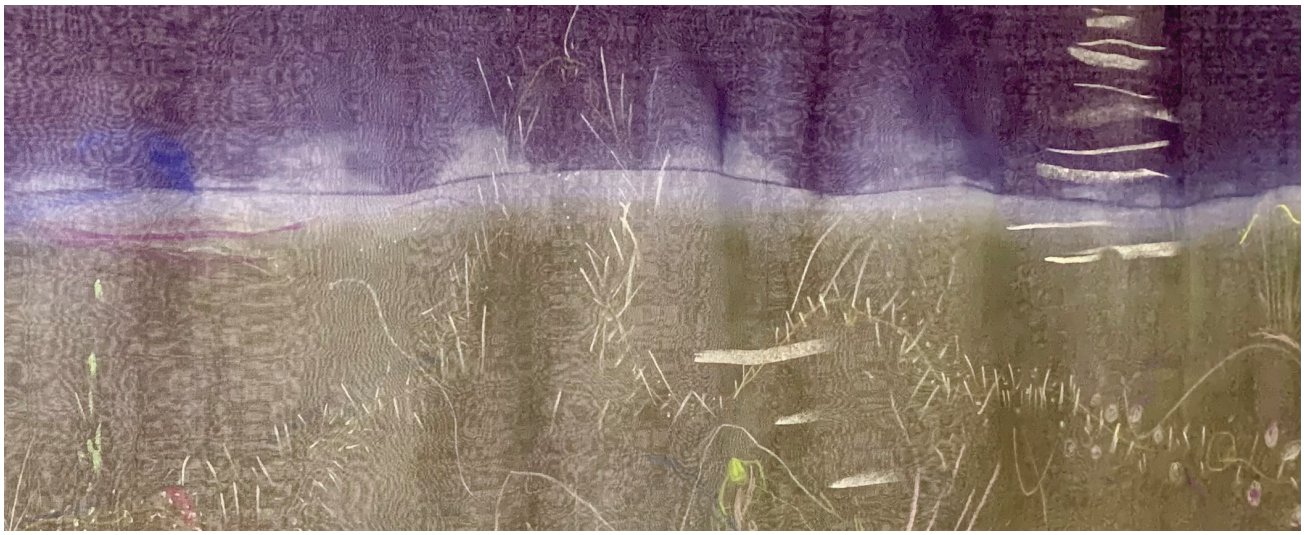
Amanda King is founder of Shooting Without Bullets.



by Douglas Max Utter

BACK TO THE FUTURE

REBECCA CROSS AT MASSILLON MUSEUM



ABOVE AND PREVIOUS PAGES: Recent drawings on silk by Rebecca Cross, each 4 X 5 feet.

Near the shore of an ocean—or along Lake Erie where the fiber artist Rebecca Cross lives during much of the year—the world is mainly water, topped with sky. Storm or calm above is reflected in the tone and motion of the waves, and the line between water and sky, the distinction, is often broken, though the long curve of difference remains intact, hidden in the mess of the moment. Similarly we have our own visible and obscure horizons. Our skin divides experience into inner and outer worlds, convulsed or calmed as constantly as the sea. Manifest also is the fact that this brief interface will erode and disappear: the self will soak into infinity.

Recently Rebecca Cross, known internationally for her exhibitions of shibori silk objects and installations, has moved in a different direction. Her new works document the plants and conditions of a real (or credible) present, from the standpoint of a distant future. These drawings on silk amount to a body of visual poetry, lyrical odes to beauty and transformation, infused with a sense of visual music. They propose a transcendental posture of mind that verges on science fiction. Her drawings, executed in charcoal or graphite on silk organza, trace the ghostly forms of husks from the natural world, the burgeoning weeds and wildflowers of our quickly vanishing present tense, as if they were discovered in a future archive thousands of years from now, the products of some unimaginable technology of visionary documentation. She suggests in this way a journey back and forth in time, imagining a period when all that's left of us and our familiar fields will be fragments lingering piecemeal in the rock, and the remains of the wildflowers exploding with color and scent every summer during these years we know. The combination of materials and imagery traces a path toward the immaterial aboriginal spirit of aesthetics and depiction, mixing time into touch, suggesting a calculus of the senses.

In 2018 Cross received Massillon Museum's exhibition prize at the first CAN Triennial, for her piece titled Gyre. Her new *Suspended Animation* works will be on view in an installation at Massillon Museum, May 8 through June 16. As of this writing the artist has completed about half of seven or eight large painting/drawings, which could be thought of as windows—wider views of a plausibly fictional present-time/future-time continuum. These 4 × 5-foot works, which will occupy the new annex adjacent to the Massillon Museum, are each composed of pastel lines drawn on two layers of silk, colored with aniline dyes in a twilight spectrum that runs from bruise to blush, brown and purple, through green to red. Titled Horizons, each is divided (more or less) into two ascending areas of greater and lesser density. Cross says, "They're not trying to be landscapes per se: they're reflections in and on the silk."

In describing these organically inspired visions, Cross (who spent part of her childhood in Japan) uses the Japanese word *hajime*, which can mean many things, including "begin," as at the start of a martial arts class. She also describes her new works as aleatory, which in combination with the Zen resonance of hajime suggests the coincidence of accident and design, the erasure of distance between act and intention, or beginning and end. Cross's works are innovatively spiritual, combining a feminist sense of materiality and function with the observational acuteness of modern art and the contemporary world.

One of these Horizons that will debut at Massillon Museum is the darkest and most complex (to date). Smoky clouds of charcoal at the top serve as sky above a moody, shifting composition of massed umber and reddish ocher. It could depict a sunset or sunrise anywhere on earth with a marsh and dim margins of vegetation. In the latter age which Cross imagines, where these spirit-prints originate, this dun-colored vista might even be exobiological, looking backwards to the lost ages of distant planets. There is a strong whiff of chemistry here in the look of this piece, a subtext of process and scientific research carried by the underlying spreading blossoms of aniline hues, soaking

into the weave of the double-hung, sheer organza. Life itself is a chemistry experiment of inconceivable length and titanic scale. Cross's plant-haunted images also make a bow to the early nineteenth-century origins of photography, particularly the botanical cyanotypes of the Victorian pioneer photographer Anna Atkins.

Cross's Horizon series is dense with the motion of materials and a bleeding multiplicity of form, hence the *Suspended Animations* title. The earth-toned work described above doesn't lean heavily on bifurcation as its primary trope (though an interesting, horizon-like band that could be light-colored clouds gathered on a sort of horizon is a particularly vivid element in the composition). Lower down, several white pastel lines carry the most cogent sense of meaning and mystery as they wind across the elemental scene. One of these traces a segmented path made of short arcs, while another on the right is basically a dotted line. Several more loop and track, more inscribed across the field of vision than integral to the scene, like arcane field notes or surveyor's jottings. They might even be stitches of a sort, binding the present to the future, punctuation marks for a time-scape—though they also are timeless, like prehistoric marks on desert rock faces.

Cross plans to suspend a cloud of found, felted lake stones at the Massillon show, hanging from the ceiling of Gallery M by thin individual wires. The rocks vary in size from a few inches up to a foot. Something like small clouds, they could be travelers from interplanetary space, objects caught in gravity's universal spell. Like the wet-dry antitheses of her works on silk, these rocks explore the powerful energies of opposites. Heavy yet defying gravity, smooth and cold for ages in the waters of the lake, now encased in dyed-wool roving that evokes ideas of organic warmth and insulating density, the stones embody the essence of difference. They are perhaps also markers like the small stones traditionally placed on graves, representing both presence and absence, standing in for the airy weight of souls. Utilizing the gallery's upper space—its sky—and lighting, the floating stones are an important addition to the work.

Rebecca Cross is an accomplished polymath whose visual essays partake of a very wide cultural world. There are hints of musical composition in her rhythms and notational mark making, and of literature and poetry in the grain of her visual thinking. Entering one of her ever more profound installations, her audiences find themselves in a sanctuary where natural forces and the attentive powers of the human hand and brain are summoned, testifying to great loveliness and significance, surrounding us regardless of the time or the planet.

ANTWOINE WASHINGTON WANTS MOCHA TO LIFT YOUR SPIRIT

by jimi izrael

Antwoine Washington—artist, curator, and creator of the Museum of Creative Human Art (MOCHA)—found work at the post office, but made a choice to commit himself to his vision full-time. We talk about finding funding for MOCHA, the therapy of working with pencils and paint, and how the pandemic has actually been good for his movement.

JIMI IZREAL: Tell me about your use of pencil, paint and other materials and how it all figures into your vision.

ANTWOINE WASHINGTON: I think a lot of people are drawn, especially from our community, a lot of people are more so drawn towards more realistic photos or just the skill of a person's art, you know what I mean? I think [charcoal] is one of the key things I use, and I know that draws my people in. But from the other side, the reason why I paint the way that I paint is that I like to use that as therapy to kind of get all of the tightness out that I use and all of the concentration that I use on being so, I would say, detailed when it comes to my pencil work. So, a lot of the looseness and abstract and just really me telling these violent stories with these violent strokes is really a way of telling the story from an emotional standpoint. So, that's pretty much me lashing out on canvas. So, that becomes actually therapeutic for me, as an artist, to step away from the pencil and just sitting with headphones on in one spot doing this, I can actually use my body and full motion to actually bring forth a work of art. So, a lot of that is just really me just letting a lot of the pain out. I would say it's therapeutic.

JI: What is the Museum of Creative Human Art?

AW: Yes, yes. It's basically an initiative to inspire, create, and help youth within our communities that are underserved. We see through a lot of the institutions that's here in Cleveland how unequitable they are towards our community, as Black people. And I'll always sit down with my peers and talk about how we can change things. And most of the time, as Black folks, we get in a room and we just complain about the problems, while we never figure out a solution. So, I'm always asking my brothers and sisters, "What's the solution? What can I do or what can we do, what are some action items that we can do to combat white supremacy or anything that's happening when we're feeling slighted in these spaces?" And every time we leave the conversation, nothing gets done, and I'm like, "All right, well, bet, I'ma just do it."

JI: Have you had any challenges getting institutional partnerships or funding?

AW: This is almost five years in the making. It wasn't easy, you know what I mean? [Michael Russell and I] started trying to even shop this idea around four years ago. We sat down with some of everybody. Not a lot of the funders, but just some of the people that's supposed to be who's-who in the city. And people just kind of looked at us like, I would say, "What y'all trying to do? What is this?" Because most people don't understand, when they see two Black men trying to do something in the arts, they don't take us seriously.

JI: Do you currently have any institutional backing or partnerships?

AW: Well, we've done collaborations with, I would say, local...We did a collaboration with Stella Walsh, which is in Slavic Village. We actually launched our first initiative through them: a graphic design course for the kids in that neighborhood. And then we just ended up finishing up doing a collaboration with Waterloo Arts. We did a partnership with PCs for People. That's when we were doing the graphic design program; we were giving away computers and graphic design programs, software for the youth, to be able to not just give them the knowledge, but to actually hand over a computer with the tools on it. As far as with the other initiatives, with the gallery and the gallery space over at Mahall's, is another tentacle that we sought out to address because we…

JI: Wait, wait—there's a gallery space over at Mahall's, the bowling alley?!

AW: Yeah, in the apartment upstairs.

JI: Wow.

AW: Yeah, so we've done two art shows and helped two artists so far, two Black artists—Lauren Pearce is one and Davon Brantley is the other.

JI: How has the pandemic affected your organization?

AW: I think it's impacted us in a positive way, to be honest with you, because we were able to give artists opportunity, give people an opportunity to come out and see art during a hard time. We were also, actually, helpful to a lot of the parents, because they wasn't able to get they kids outside and they was in front of computers all day, looking at their teachers and people through squares, on Zoom.

Antwoine Washington, Late night, Date Night, 48 x 60 inches. Acrylic on canvas. 2021.

Antwoine Washington. Photo by Alvin Smith / The Urban Design Suite

ABOVE: Antwoine Washington, A Seat and a Table, 48 x 60 inches. Mixed media on canvas. 2021. OPPOSITE PAGE: Antwoine Washington, Powernomics II (Woman)

JI: What do you need to completely realize your vision?

AW: Number one, we need resources. We need funding. Money. Money is one thing that we do need to be able to one day get our own place, to be able to get the kids what they need, and to be able to serve the kids the proper way that we need to serve them. Number two, we need support from our community. Not enough Black people in Cleveland are supporting what we're doing; it's mainly white folks that's really supporting what it is that we're doing.

Now, we're starting to get some Black support, but I think it's a reason why that's not happening: because of the history of us being pit against each other due to those small pots of resources that we feel that we got to fight over.

JI: I don't know about that. I mean, I'm telling you that there's plenty of people around here that supports the arts… but it's really about operating outside of a cubbyhole and saying, "Hey, everybody, I'm here." And not relying on the kindness of white people to get you to get out there.

AW:To give you a little bit more context, man, I've sat down with plenty of Black organizations, like I told you in the beginning. I sat down with some of everybody who was Black in the city.

JI: Mm-hmm (affirmative).

AW: I can't let you off the hook. I understand where you're coming from, because you're coming from a certain point. But you got to understand that I'm going through it. So, I see it and I know it's a little resistance from my community, due to the fact that a lot of people … they feel that it's not enough funding for everybody, because it's small pots of money.

Same thing with local artists. The reason why we don't support each other the way we're supposed to. You go to Detroit, if one Black artist has a show, everybody in that community comes out for that one Black artist; here, a Black artist has a show, everybody's mad at that Black artist because he got that opportunity. So, that's my goal, is to change that, and that's the reason why I'm doing what I'm doing at the space. Because a white person reached out to me and said, "I love what y'all are doing, here's a space."

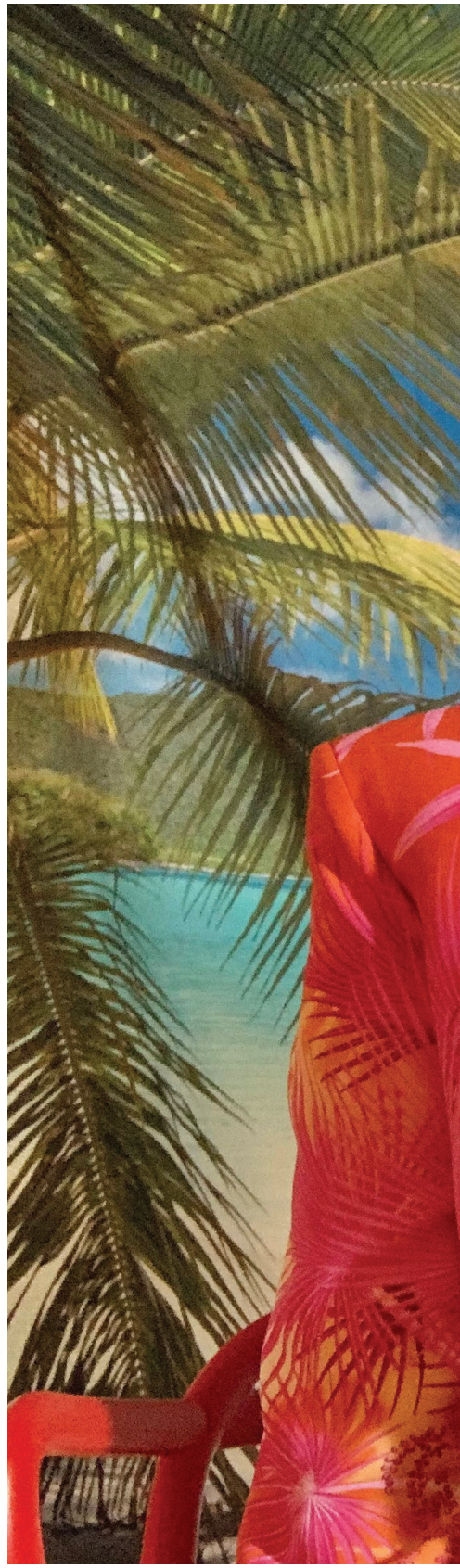
JI: What are your goals for 2021?

AW: My goal is to hopefully secure a space where we can independently run our own program, where we don't have to do so many collaborations with white organizations. I really want to scale what we're doing on our own, you know what I'm saying? Securing our own funding, where we can do it the way we want to do it; because we're a 501c3 organization and we want to secure that funding so we can be able to dictate our pace and what it is that we want to do for our people.

Other than that, it's all about independence, it's all about uplifting my people, Black men, Black women, and showing that we can do this thing.

FACING CANCER HEAD ON: ARABELLA PROFFER

by Brittany Mariel Hudak



At a time when life has certainly never been more surreal, frightening, and unsure, painter Arabella Proffer is facing the unthinkable. The well-known artist is living with terminal cancer, during a global pandemic, and she is doing it with a strength, determination, and grace that few could muster. But if you know Arabella well, this is hardly surprising: with a commanding personality, cutting sense of humor, and an immense talent to boot, Proffer is an extraordinary human being who will not be trifled with—even when the odds are against her.

Proffer holds a BFA in fine art and experimental animation from the California Institute of the Arts, and lived for years in Los Angeles before moving to Cleveland in 2004. She is perhaps best known for her sleek portraiture: highly realistic portraits of punks and princesses, romantically dark vampiric lords, and tattooed ladies. But her pop surrealist portraiture shifted to the backseat around 2010, when she began painting largely abstract organic, tentacle-shaped blobs. It was around that time that a rare form of cancer was discovered in her leg. Proffer recalls: "After seeing the MRI, my tumor was a perfect oval sphere set in my thigh, and had thin tentacles with tiny heads wandering throughout my leg. It struck me immediately that it all looked exactly like these paintings." Those blobs immediately took on a new, much heavier meaning than originally intended.

What were once simple studies in abstraction evolved into highly complex compositions of soft bits, tentacles, squishy things, leaf-like growths, and other oddly familiar vegetal and organic matter—oozing, leaking biomatter, yet strangely beautiful. Works like Lasher are actually set on what appears to be a stage, the curtain pulled back to reveal the leading lady in this bizarre show—a cellular mass with dripping pink fluid, completely tied up and encircled with black tendrils. The distant landscape becomes a backdrop for this strange curtain call. Many exhibitions of this body of work followed, in Cleveland, Akron, Pittsburgh, New York and beyond, and she received an Ohio Arts Council Grant through the Artists with Disabilities Access Program.

Beating cancer required the removal of a portion of her upper leg, but Proffer was in the clear, or so she thought, until last summer. What started as an isolated incident of a very rare kind of sarcoma in her leg had spread throughout her blood stream, and her body was now completely riddled with cancer. Ten years later, the prognosis is terminal.

Almost immediately after receiving her diagnosis, Proffer sprang into action, planning what would happen to a career's worth of artwork after she was gone. Having watched friends die suddenly and their family and friends pillage their art, or worse, she was intent upon taking charge of her legacy, one painting at a time. In a tiny notebook with tiny hand-writing, she has kept track of every single painting that she's ever made, from high school onward. She has a will; everything is planned and accounted for, even the music at her funeral. Her husband will keep her website going and close all her social media accounts.

Despite the fact that Proffer and her husband have health insurance, they are facing an exorbitantly expensive battle with cancer, and he has had to leave his job to become her full-time caregiver. When news of her situation got out, the response was overwhelming—many looked to support Proffer by buying her art. So much so that she has nearly sold

Arabella Proffer, self portrait photo

Arabella Proffer, Lasher, oil on panel, 16 X 16 inches.

out of her existing oeuvre: "I have open edition prints available, I have books, there's some drawings that are still for sale, a few paintings. I was happy that people bought so much of my art. When I got my diagnosis, my brothers came to help and I put them to work—wrapping up paintings and stuff." Additionally, a GoFundMe was started on her behalf to help offset some of their financial burden.

"My advice to artists about estate planning," said Proffer in a recent interview, "is that I used to hate signing my name on paintings because I thought it was distracting, but you really do need to. The other thing I am finding is that technology changes, but no matter how you do it, get good images of everything you've ever done—including exhibition shots." As she is currently wading through a Dropbox filled with thousands of images of varying quality, over dozens of years, the need for some kind of consistent documentation and organization is apparent.

Despite the limitations of her illness, Proffer is still working when she can. "I'm trying to lay out a little book of all my portraits—all the random portraits I've done, plus commissions. I'm trying to see if a publisher could take it on." In 2020 she was accepted into the Permanent Collection of the Artists Archives of the Western Reserve. She also received a Robert Rauschenberg Foundation

Arabella Proffer, Conservatory, Oil on canvas, 30 X 30 inches.

Award and a Satellite Fund Award from the Andy Warhol Foundation for the Visual Arts administered through SPACES.

When thinking about the future, and possibly applying for a project-based grant at SPACES, she said, "I could apply for that, but I don't know what's happening to me. I don't know what my energy level's going to be, I was supposed to die in August [of 2020]. That's what they told me. And then my oncologist said if we could get you to a year, that would be good. So I don't know what to do about making plans, especially when there's financial ramifications tied to it."

Proffer is receiving hospice-style palliative care to manage the pain, and radiation to shrink her tumors as much as possible, and it seems to be working, at least for now. In July 2021 she will reach that one-year mark mentioned by her oncologist. For someone who was given months to live, Proffer has demonstrated the strength of character and ferocity of a warrior. If anyone can beat the odds, Arabella Proffer can, while kicking ass and taking names.

arabellaproffer.com
gofundme.com/f/arabella-proffer-life-with-cancer-fund

SOUVENIRS OF AN INDELIBLE TIME

The passing of John W. Carlson tears Cleveland's cultural fabric

by Carlo Wolff

John W. Carlson in his studio. Photo by Billy Delfs.

In the winter of 2018, painter John Carlson and photographer Shari Wilkins drove to the Mississippi Delta. The first of their four Delta trips spawned the *BLUES* exhibition, in which Carlson's canvases accompanied Wilkins' *Promised Land* photo-reveries of Cairo, the Illinois ghost town where her father grew up. Their works remain as moving and resonant artifacts of their shared subject. They will also be souvenirs of an indelible time that belonged only to them.

John Wallace Carlson died December 20, sealing, for those who knew him, 2020's reputation as a truly horrible year. Carlson was 66. His passing robbed Cleveland of a kindly, creative force whose art and teaching leave a memorable mark.

Carlson was tall and skinny, his fashion casual and faintly glam, his hair electric. Walk into a show and he'd beam in on you, encircling you with his warmth and smarts. He was an inveterate reader who kept a copy of Thomas Wolfe's *Look Homeward, Angel* on his bedside table. His interests were never feigned. Carlson cut his own groove.

Married and divorced three times, he fathered two sons. Son Brandon lives in Ashtabula. Ryan lost his life to drugs in 2010.

News of Carlson's death from an abdominal aortic aneurysm led to an outpouring of shock and grief on social media. The messages made clear that he will be deeply missed as a friend and source of support among fellow artists, but his mourners will, at least, be able to take solace in visiting him through his works. His website will continue, his studio will remain open, and his work, including material not previously seen, will continue to be exhibited. A musically-oriented memorial service, likely outdoors, is planned for this summer.

His story began in Ashtabula, the Northeast Ohio city where he grew up as the second of six sons born to Wallace and Kathleen Carlson.

"It was a very tight community down in the harbor, where all your ore boats would come in," says brother Tim Carlson, who was two years younger than John. "We had so many families in the immediate area with kids our own age that it was nothing to look for enough guys to have a baseball game or a foot-ball game."

"There were vacant lots, vacant fields where we could catch grasshoppers or look for soda pop bottles to turn in for two cents. You could do anything you could think of." The Carlson boys had paper routes. John and Tim's first adult jobs were at Ed Barron's Komplete Kar Kare. Life was good, even though their father occasionally had to work two jobs to keep the family going.

"I recall the games we played in the neighborhood like 'Army' that involved attaching cereal boxes to our backs as backpacks," says Brian, the second-youngest Carlson brother and the Theo to John's Vincent. "It was John who also had us extend our geographic foray from western European theaters into the world of the Mongols. Of course, the Mongols rode horses and so making the appropriate horse noises was crucial; life on the steppes."

By the time Carlson was twelve, he had an artist's eye, says Tim. "I would go to him with some of my drawings and he would say, 'Hey, that's pretty good, only there's one thing I would change.' And then he would give me a tutoring session for free."

Carlson also was a musician. By high school, he had acquired his first guitar, a Decca Acoustic, and he went on to play in various bands. Tim fondly remembers the night in 1971 when John took him to his first rock concert: Five Man Electrical Band, the J. Geils Band, and Humble Pie at Public Hall.

"We went with three of his buddies from school and they thought that with me dragging along I was going to be a wet blanket," says Tim. "I said, 'Are you sure?' John says, 'Yeah, come on. You're going to go with us.' That's the kind of brother he was."

Carlson eventually had to choose between a rock 'n' roll career and more stable work. Largely self-taught, Carlson attended the long-defunct Cooper School of Art for a year, but never returned. He became a garbageman and later a technician at Ashtabula's water treatment plant.

At fifty, he was able to retire and make art full time. He moved to suburban Cleveland and dived in passionately, painting large, figurative canvases full of gesture and emotion. He wanted his art to disturb and engage. His work was exhibited at galleries in New York, Chicago, and widely in the region, including the Butler Midyear Show at The Butler Museum of American Art and the Ohio Arts Council Riffe Gallery First Juried Show in Columbus.

THE INFLUENCER

Carlson was teaching figure and basic drawing in 2005, when Nancy Heaton arrived at BAYarts, a community-based organization that presents cultural programming and events, offers arts classes, and mounts exhibitions.

"He pretty much put BAYarts on the map for quality, professional classes. It really was an honor to have him represent us," says Heaton, the nonprofit's executive director. "His classes always filled immediately, and many students signed up every quarter. He always had music playing: Miles Davis, Depeche Mode, the Stones. His students learned how the two go hand-in-hand."

The Carlson brothers on John W. Carlson's 9th birthday, 1963. BACK ROW, STANDING: Frank (left) and Tim. FRONT ROW, SEATED, LEFT TO RIGHT: Marty, John, Rick, and Brian. Photo courtesy of Tim Carlson.

BAYarts student William Forester learned more than figure drawing from Carlson. "Because of a massive stroke, I had lost my career, my place in life," he says. "I had also lost use of my right arm and hand, and had difficulty using my non-dominant left hand and arm. I was reluctant to get back into life, and further challenged by the fact that I was still learning how to speak again. I was starting from scratch."

Eager to set up at the front of the room, Forester arrived early to his first class.

"I don't know why I didn't think about this before, but the model disrobed naked. I looked at John and he noticed the puzzled, surprised expression on my face. And I noticed his expression: cool and collected. John had such a cool personality as an instructor. He was so patient, and he really seemed to understand what I was trying to tell him, even with my very limited vocabulary and difficult enunciation. I will always remember his non-verbal way of speaking through gestures. I could relate to that more than anyone, trust me."

Eliza Wing, Cuyahoga County's chief communications officer, also was a Carlson student. "We listened to music, we complained about our drawings, about not 'getting it right,' but he never let any one of us go there," says Wing. "Whenever I took a risk with my drawing, he saw it and leaned in with me."

Painter and gallerist Hilary Gent worked with Carlson on solo and group shows, including last winter's *BLUES* exhibition, at her HEDGE Gallery. Carlson's optimism and generosity will always shine for her.

"I posed for him once while he sketched away, and weeks later, he presented me with a painting that identified my inner personality," she recalls. "This portrait didn't capture me smiling or engaged. Rather, it was as if he had seen into the deepest part of me, and portrayed the anxiousness and stress he must have seen in my eyes. It was almost as if I'd sat down with a psychologist. This artist dissected me through sketches and I left his studio that day feeling free of negative thoughts. He gifted me the painting and it stares back at me in my own artist studio, reminding me to release fears and doubts."

"He always told his students that the space that he inhabited included the moments between minutes," says Wilkins. "He used to say to me that it matters that one sees with fresh eyes. It was about looking, seeing."

You didn't have to be his student to learn from Carlson. Jenniffer Omaitz, an artist from Kent, never studied under Carlson, but she appreciated the phone call she got from him last summer to commiserate about the difficulty of teaching art in the pandemic. "I got the impression that he was discontented with this idea of remote teaching because art is something very difficult to teach in a remote setting," Omaitz says. She was glad to connect with a "kindred spirit."

Carlson's reach extended far beyond the personal. In 2015, he and Wilkins cofounded the American Emotionalism Movement. Carlson wrote a manifesto calling for art to be "visceral, profound and passionate." (That manifesto appears on page 11 – ed.)

"The whole idea was that the work should be felt emotionally,

John W. Carlson and Shari Wilkins. Photo by Halim Ina.

and that you shouldn't have to have a lot of interpretation or explicit explanation as to the work," Wilkins says. "It's the way he created his work, and it was part of his practice, and it was also part of my practice."

TRAVELS WITH JOHN

Carlson liked to travel, mainly by car, with the radio on. He always had a guitar with him, most recently the National Steel that Wilkins and her father had bought for him.

"We were open for adventures, open to meeting new people," Wilkins says. "Things always seemed to happen, which we really liked."

Wilkins has a trove of memories on which to draw, including a mystically charged moment on New Year's Eve 2018. Carlson and Wilkins arrived at the Clarksdale Crossroads in Mississippi that midnight; their GPS had sent them there *en route* to their hotel. "We were sitting there and it was like there was someone running around the car, knocking on the car, going around the car. It all lasted like 30 seconds," she says. "We did see a person off to the right-hand side, but they disappeared."

WHAT'S LEFT BEHIND

Wilkins and Carlson first connected eight years ago when he opened his studio next to the Cleveland Print Room in the ArtCraft Building. "Every time he would mention one of their trips or the fact they were going to one of his exhibits, it seemed like they were simpatico," Tim says of the couple. "They both had a talent in art and it seemed to me that it was a good fit."

In the wake of Carlson's death, Wilkins has been processing in part through sharing her photographs of him. But Carlson, she says, "is [her] favorite person to talk about."

"I didn't know how people felt about him, because I was focused on him and he was focused on me," she says. "We each had our own lives and friends outside of that, but I didn't have any idea."

Carlson kept in touch with people who collected his work, and Wilkins is confident they will help with shows to come, like a possible *BLUES Redux*.

John W. Carlson, Ghosteen, 2020.

"It's been amazing what people have offered in hopes that he'll continue to be collected and continue to be shown," she says. "I have a lot of ideas as to what we can do but it's so preliminary. I'll be recovering for a long time."

Carlson often talked about "the importance of a full backpack of experience," Wilkins says. "He knew himself. He knew he was stuck with himself. He celebrated what mattered to him."

And it is of some comfort to Wilkins that Carlson was finally able to come to terms with the profound sorrow he felt about the death of his son Ryan.

Carlson, too, leaves sorrow upon his passing. But he also scatters light and hope.

The night Carlson fell ill, he called his kid brother Brian, a gastroenterologist, for advice. He was cold and in pain. Brian told John to head to the hospital.

After John died, Brian jotted down some thoughts to comfort himself:

"What, actually, was John's experience of death?

"It was probably painful physically and terrifying intellectually and emotionally, because he didn't understand its meaning and to top it all off his most human possession, his hands, were so fucking cold … And I was helpless to live it (or die it?) for him… "

And then the narrative was replaced by:

"Look at me … I have no … clue what John's experience of death was like…But I hope it was something … cool."

Farmgirl
FLOWERS

INTERNATIONAL PRESSURE

POLITICAL AND ECONOMIC TURMOIL BROUGHT LETTERPRESS PRINTER SHADI AYOUB FROM BEIRUT TO CLEVELAND

by Michael Gill

FACING PAGE: Debossed impressions are possible only through mechanical relief printing. ABOVE: Shadi Ayoub, operating a Heidelberg press in his studio. "With this machine, it's you and your wits."

Shadi Ayoub greets visitors to his 961 Collective in the parking lot of the Osborn Building on Hamilton Avenue. He then walks them through industrial space occupied by Ingenuity Festival, back to his small, rectangular studio. On one side of the room are machines: two Heidelberg windmill letterpresses, an industrial paper cutter, a desk. On the other side are three forklift skids stacked with cans of ink. He bought all this equipment at auction, shortly after arriving in the United States from Lebanon, in 2019.

Shadi's story of immigration is typical in some ways: he left economic and political uncertainty to start a new life in Cleveland. He came with plenty of entrepreneurial spirit. But in other ways it raises eyebrows: a letterpress shop?

So he tells his story. "It seems like all the major decisions in my life were made because of war," he says, joking only a little.

In the late 80s, a series of regional wars that had flared on and off in Lebanon since the 70s had heated up again. His parents were expecting a baby, so they fled the war and came to Cleveland. Shadi was born at Metro Hospital in 1990. But after a couple of years, the war quieted down and they returned to their home country. Shadi grew up there.

Then in 2006, war broke out again—this time, with Israel. His cousin from the US was visiting Beirut on vacation at the time. The US Embassy was evacuating US citizens, and Shadi convinced his father to allow him to go back to the US with his cousin. They traveled by ship from Beirut to Cypress, then to Ireland, then to Washington, DC—a three-day journey in all. His cousins lived in Middleburg Heights, so he enrolled in Midpark High School. Shadi joined the soccer team. He went to homecoming. The war was short, though, and when the fighting ceased, his father wanted him to come back to Lebanon.

So after just two months in the US, he went home. He graduated high school and enrolled in business school at the American University of Beirut. When his father's health was failing, Shadi took over the family business and began to learn how to operate the presses. His father passed away in 2013. Shadi was 23.

Examples of foil-stamped and debossed coasters, printed for weddings and other special events.

The company had been built on modern, offset printing and used letterpress machines only for folding and die-cuts. But Shadi always was drawn to the letterpresses. There's magic in the tactile quality of the prints they produce, and the machines themselves have something in common with steam locomotives, their arms churning and wheels turning with impressive precision. And running the machine is a physical relationship with power and speed. He compares it to riding a motorcycle. "With this machine, it is you and your wits," he says.

He also noticed impact the resulting prints could have on customers. "It is all about that micro-second of engagement with letterpress," he says.

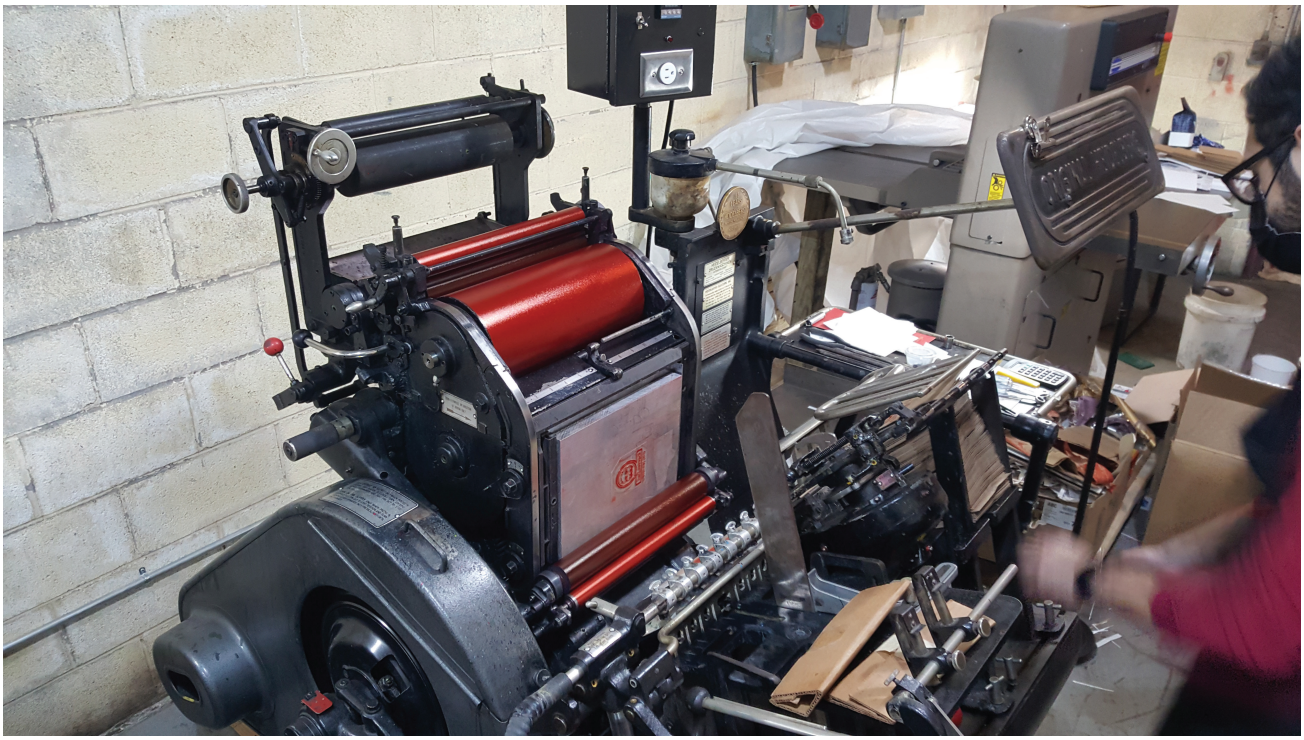
So he steered the business that way. Modern printing techniques had all but erased popular memory of what letterpress could do, so he attracted new customers by inviting them to free movie nights. He'd screen Hitchcock and Fred Astaire. "Underground," he says. Instead of paying for tickets, guests would take a tour of the shop and watch a demo. He got wedding invitation jobs, custom coasters, and other work this way. He had additional work teaching letterpress printing skills to design students at the university.

The economic and political situation in Lebanon, however, was working against him. He noticed that people were taking longer to pay their bills. Then one day he saw banks increase their interest rates from four percent to thirteen percent, to encourage people to deposit money. He read that as a sign of trouble to come. And, seeking a new opportunity, he came to Ohio, living with his uncle, in Middleburg Heights. He arrived with lots of advantages many immigrants do not have, including solid English skills, tech skills, and enough money to buy some machines.

The kind of letterpress machines Shadi wanted to run—Heidelberg "windmills"—have certain requirements. He'd need three-phase power, a sturdy floor to support their weight, and access for a truck. Basically, industrial space. He found it on Hamilton Avenue, in the building also occupied by Ingenuity Festival and other creative businesses.

So The 961 Collective was born. His shop gets its name from the international dialing code for Lebanon. His vision for the place is not only to get printing jobs, but to develop collaborative, profit-sharing relationships with artists and designers, including from his home country.

Cleveland has an active artisan letterpress community, anchored by the Morgan Conservatory and Zygote Press. Artists in those studios produce mostly broadsides and artist books, as well as greeting cards and other projects. They do the



The Heidelberg "windmill" has us marvelling at the Industrial Revolution all over again. It lifts each sheet of paper pneumatically before a rotating arm grips it, puts it in place for a print, and—after the impression is made—moves it to the finished stack. Precision timing enables it to do all this in less than a second.

printing themselves, and they do it slowly, on proofing presses, or hand-fed job presses made by Cleveland's own Chandler & Price Company. An edition of 100 on those machines is a significant undertaking.

With Heidelbergs and the expertise to run them, The 961 Collective opens new relief printing doors, because they print with speed that would be inconceivable on those other presses. Shadi can easily get more than 3,500 impressions per hour. They can just as easily stamp metal foil, or perforate, fold, or die-cut paper into precise shapes. Commercial quantities for anything from broadsides to greeting cards to packaging are not just possible, but the norm. The prints retain the tactile quality, but the maker is free to think in different ways due to the ease of producing in significant volume. The Morgan Conservatory has a Heidelberg, but almost no one knows how to use it.

Almost. Shadi walked into the Morgan for its Kozo harvest in 2019, and since then has spent time there tuning up several presses, including the Heidelberg. Morgan artistic director Tom Balbo says he got the long-idle machine running.

Shadi still has family in Lebanon. He was on the phone with his sister in August 2020, when an explosion shook Beirut, killing more than 200 people, injuring 7,500, and causing $15 billion in property damage, according to news reports. His sister heard it and felt the force, and immediately got off the phone to check on her husband and children. They were safe. But he has seen photos of the street where he lived, covered in broken glass, with apartment balconies collapsed. The explosion was caused by improper storage of 2,700 tons of ammonium nitrate, which had been confiscated from an abandoned ship and stored in a warehouse for years. "Corruption," Shadi says.

He also has equipment back in Lebanon, which he hasn't yet figured out how to retrieve. Shipping large, heavy printing presses would be prohibitively expensive for a small business, and the logistics are another hurdle entirely, even if the explosion hadn't closed the port in Beirut. He left behind cases of movable type—including ornate Arabic fonts. If he were to ship the lead type, he doesn't know how it would get through Customs. The lead might be seen as valuable raw material.

In the meantime, he has been printing with polymer plates and magnesium, mounting them on a type-high base. These are made from digital files, so they are not dependent on movable type or carved blocks. During one visit, he was printing brown paper lunch bags for Express Deli in Brookpark. He recently completed a foil stamped broadside in collaboration with Cleveland designer Lindsey Krivenki. They met via Instagram. The pandemic presents a challenge, because so much of the work done by letterpress—invitations, for example—are done for gatherings of people, which remain unsafe. He says, though, that he can feel people starting to make summer plans. He's glad to be in the US, and looking forward.

"I am so happy I came here," he says. "It's a new beginning."

BY, FOR, AND *FROM WOMAN*

Mary Urbas and the evolution of the long-running exhibit honoring women artists at Lakeland Community College

by Anastasia Pantsios

Lakeland Community College curator Mary Urbas, second from left, at the artist reception for *from WOMAN* in 2019. Accompanying her are artists Stanka Kordic (left), Judy Takács, Jaymi Zents and Kimberly Chapman, all of whom are also exhibiting in *from WOMAN* in 2021.

When Mary Urbas was a sixteen-year-old Cleveland Heights High School student, she went out and got a job. So did her twin brother. To her dismay, she learned her brother was getting paid more than she was—something she said hadn't occurred to her, since at home they were treated as equals.

Forty years later, Urbas is making sure women artists get their due with her annual *from WOMAN* show, now in its fourteenth year at the Gallery at Lakeland Community College, where she's been gallery director for sixteen years.

The inspiration for the initial show in 2009 came from a couple of sources. One was the work of New York's Guerrilla Girls, a collective of anonymous feminist artists whose projects usually focus on gender inequity in the visual arts, where men dominate gallery rosters, institution boards, and museum shows.

Another was a women's art show curated by her Cleveland Institute of Art classmate Frank Frate, who was gallery director at Ursuline College's Wasmer Gallery from 1991 to 2012.

"He was the one who started the woman show at Ursuline, a woman's college," she says. "I thought it was a good idea. Every time I do it, some people say, 'isn't it politically incorrect?' I say, you don't know your art history. Woman artists had been underserved for centuries. Women were once not allowed to sign their work. They weren't paid the same. There's a double standard. Ever since I was sixteen, I felt like I was rolling a boulder up a hill. We're making strides, but we have a ways to go. That's why with this show, I just wanted to give women a shot. I wanted people to see the awesome, talented women in the region."

Urbas moved to the Gallery at Lakeland in 2005. After settling in, she decided to launch her own version between the student, faculty and community shows that were baked into its schedule. She already had deep ties in the local visual arts community and a long list of contacts, from her years running a Chagrin Falls gallery and a stint as director of the Valley Art Center. She knew many women artists she felt deserved more exposure.

The initial show in 2009 featured just eighteen artists, mostly from Northeast Ohio. The upcoming show, *from WOMAN XIV... created by women, of women and about women*, includes about forty artists, still with a heavy focus on Northeast Ohio, but also including artists from central Ohio, Indiana, Michigan, Georgia, Texas and Oregon. Urbas estimates that over the years she's shown the work of 400 to 600 artists, and thousands of pieces.

As if that weren't enough to wrangle, in 2014 Urbas had a new idea: why not make *from WOMAN* a citywide affair? Then it could unite galleries across Northeast Ohio that are woman-owned, show the work of women artists, and put out a directory guiding viewers to the various locations.

"Quite a few of my gallery owner/director/manager friends are women," she says. "Many show their own work and the art of other female artists. I thought it would be a wonderful idea to coordinate all of our efforts. Since I'm based in Lake County, I wanted to expose the Lakeland community to the various venues, to encourage them to travel west and south into Cuyahoga and Geauga County. I also wanted to help some lesser-known galleries gain recognition and increase their visibility. I thought if I created a directory of the participating galleries, art centers and

studios, the viewing public could easily maneuver throughout the various locations, and experience the joy and excitement of discovering new artists and galleries."

As with the *from WOMAN* show, the directory snowballed in the four years she did it, from sixteen participating venues to more than 85, giving art lovers the chance to celebrate women's art throughout Women's History Month in March.

Last March, due to the pandemic, everything shut down while the show was in mid-run. Since it couldn't be viewed in person, Urbas posted a video walkthrough online. But something else was in the works: a super-charged version of the directory for 2021.

In 2019, Urbas went to Lakeland's new dean of arts and sciences, Adam Cloutier, and suggested doing an expanded version of her directory.

"I told him what I wanted to do," she says. "Being an artist, I know what the end product is, but I don't always know how to get there. I said, there must be grants out there for publications we can apply for. I got together with the dean and a grant writer, and we submitted a grant to the NEA. I really thought we had a snowball's chance in hell of getting a grant for a curator at a community college trying to organize galleries in the area."

To her surprise, they did get it, learning they'd won it in late spring. Then the work began, not only putting together *from WOMAN XIV*, which runs through March 26, but also a comprehensive guide to woman-owned studios and galleries in the area that show women's art. And she was doing so at a time when no one knew what gallery events would look like in the coming year.

The result is an impressive guide featuring more than 100 venues and more than 200 artists, with both in-person and virtual events and exhibitions taking place throughout March. Available in both virtual and print versions, the guide has sections for on-site events, for venues open for viewing with no reception or other event, and for strictly virtual events.

"There'll be a virtual version on the Lakeland website," says Urbas. "A QR code will take you to gallery section. We created a geospatial map; there's a teardrop and you hit it and it tells you what's going to be in the printed directory. We're also printing copies, two to three per location. We're trying to get it out to people who might not necessarily look for us. It's like a self-guided tour."

> "Woman artists had been underserved for centuries. Women were once not allowed to sign their work. They weren't paid the same. There's a double standard. Ever since I was sixteen, I felt like I was rolling a boulder up a hill. We're making strides, but we have a ways to go."

As for the *from WOMAN* exhibit, Urbas says she'll be doing the video walkthrough again of what's basically a virtual show, although it will hang in the gallery. "As soon as we get the exhibition up, we'll film the walkthrough," she says. "I'll talk about each piece individually. I'll talk about some background if it's a new artist. A walkthrough is more organic than slide show."

"I really miss the sense of community," she says wistfully. "With everyone being so isolated, I'd like to think this will bring us back together."

Join curator Mary Urbas and the artists of from Woman XIV...created by women, of women and about women *for a virtual artist reception at 3:00 pm on March 21.*

CAN 22 TRIENNIAL

WE ARE *STILL* IN THIS TOGETHER

The ideas that "we are all in this together," and further that "we are stronger together" have never been more clear than during the COVID 19 pandemic. In Spring 2020, after consultation with leadership of FRONT Triennial, the Collective Arts Network Board of Directors voted to postpone CAN Triennial until July and August 2022, and paused planning for the city-wide, regionally-focused art event.

CAN had begun preparing for the second iteration of CAN Triennial shortly after the inaugural exhibit in 2018. Preparations have included discussion with approximately 15 partner venues, mostly non-profit galleries, all clustered in small groups in Cleveland neighborhoods.

The curatorial team began meeting early in 2020 to discuss themes and plans. The decision to postpone pushed the "pause" button on those discussions.

Early in 2021, the curatorial team re-convened with CAN Staff to discuss moving forward.

Venues, a theme, and other details will be announced in the coming months.

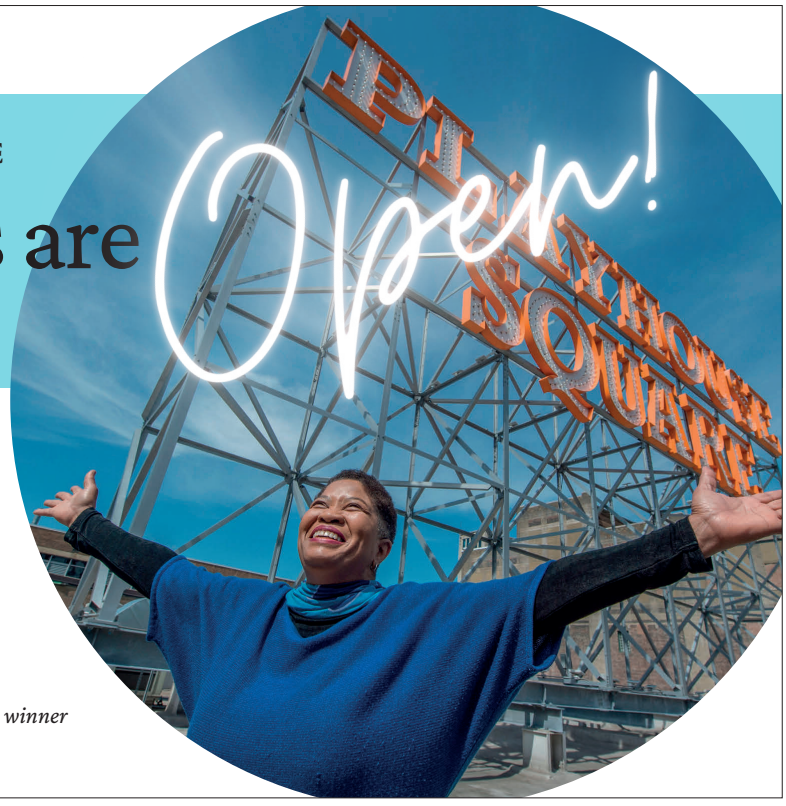
CLEVELAND ARTS PRIZE

Applications are Open!

March 1-May 1, 2021

clevelandartsprize.org

arts a PRIZE CLEVELAND



Pictured: Dee Perry, *2016 Robert P. Bergman Prize winner*
Photo by Rob Muller

CAN BLOG AND E-NEWSLETTER

Find weekly previews of current art exhibits all over northeast Ohio in the CAN e-newsletter. Find reviews of current shows and more in CAN Blog. Find all that and more at CANjournal.org.

cuyahoga arts & culture

CAN's weekly e-newsletter and CAN Blog were created with the support of the Ohio Arts Council and the George Gund Foundation

The George Gund Foundation

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The Beck Center

216.221.6500
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SPRING 2021 EVENTS

by Anastasia Pantsios

Your easy, chronological guide to exhibits and opportunities at Northeast Ohio galleries, studios, and museums coming in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN*.

Due to the COVID-19 crisis, most art events planned for this spring have limited admission, and while almost all of them remain free, many require pre-registration. All in-person, indoor events require wearing facial covering.

These listings are based on announcements from each presenting organization, at press time. Depending on the course of the disease and trends in rates of infection, events may be added, cancelled, or postponed. Check the CAN Weekly e-newsletter for the most up-to-date information. To subscribe to the free CAN Weekly, visit CANjournal.org and look for the "Join Our Email List" button on the right side of your screen.

Screen print by Kasumi, from her artist residency exhibit at Zygote Press. Dates to be determined in spring 2021. See page 31 for details.

THROUGH MARCH 12

Student Independent Exhibition

10 am–5 pm Wednesdays & Fridays by appointment

CLEVELAND INSTITUTE OF ART

THROUGH MARCH 13

Nurturing Positivity and Strength features the work of Cleveland photographer Donald Black Jr and drawings by Brooklyn, NY, artist Dáreece J. Walker, showing black fathers interacting with their children.

KSU DOWNTOWN GALLERY IN KENT

THROUGH MARCH 14

Making Your Mark

AKRON ART MUSEUM

THROUGH MARCH 14

Seconds Careers: Two Tributaries in African Art

CLEVELAND MUSEUM OF ART

THROUGH MARCH 20

Divergent Deliveries: Work by Seth Nagelberg & Justin Sorensen

AKRON SOUL TRAIN

THROUGH MARCH 21

Raymond Swyers

PRAMA ARTSPACE

THROUGH MARCH 26

Celebrate Women's History Month—from WOMAN XIV...created by women, of women & about women

Curated by Mary Urbas

THE GALLERY AT LAKELAND

THROUGH MARCH 26

Thought Forms: John Pearson & Scott Olson

ABBATOIR

THROUGH MARCH 27

Beyond Surface: Denise Buckley & Kathy Skerritt

ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH MARCH 27

Women of the Archives

Featuring ten women artists whose work is archived at the Artists Archives of the Western Reserve: Ruth Bercaw, Charlotte Lees, Lee Heinen, Rebecca Kaler, Elise Newman, Gail Newman, Algesa O'Sickey, Gloria Plevin, Marsha Sweet and Judy Takács. It includes new pieces that haven't been shown by AAWR previously.

JUDSON MANOR

THROUGH MARCH 19

Timothy Frerichs: Navigation: Lake Erie - Great Lake

MORGAN CONSERVATORY

THROUGH MARCH 30

Liz Maugans: Leftover Casserole

BAYARTS

THROUGH APRIL 2

Zac Benson: Realizations

James Shawn Crum: Our Blood-soaked Land Is Haunted by My Muses

Max Markwald: Skin

Amy Theiss Giese: The Absence of Light Within These Walls

MCDONOUGH MUSEUM, YOUNGSTOWN STATE UNIVERSITY

THROUGH APRIL 3

Coveted: Stefani Byrd, Dani Clauson, Rebecca Poarch, Leiyana Gonzales, Sydney Kleinrock, Megan Lubey, Olga Nazarenko

KAISER GALLERY

THROUGH APRIL 4

The Couple in the Cage: Guatinaui Odyssey

CLEVELAND MUSEUM OF ART

THROUGH APRIL 17

NewNow 2021 Digital Exhibition

ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH APRIL 18

James Burnett

PRAMA ARTSPACE

THROUGH MAY 1

Application Period

CLEVELAND ARTS PRIZE

THROUGH MAY 2

Gustave Baumann: Colorful Cuts

CLEVELAND MUSEUM OF ART

THROUGH MAY 30

Laura Owens: Rerun

A collaboration between Laura Owens and high school students in the CMA's Arts Mastery program, Currently Under Curation

CLEVELAND MUSEUM OF ART AT TRANSFORMER STATION

THROUGH JULY 2

Cute

ALLEN MEMORIAL ART MUSEUM

THROUGH AUGUST 13

Picturing the Land; Language Arts; Interrogating Beauties

ALLEN MEMORIAL ART MUSEUM

THROUGH AUGUST 29

Everything Is Going to Be Alright: Work no. 3398

MOCA CLEVELAND

THROUGH SEPTEMBER 10

The Goddess Shield: Recent Acquisitions in South Asian Art

ALLEN MEMORIAL ART MUSEUM

THROUGH OCTOBER 3

Fashioning Identity: Mola Textiles of Panama

CLEVELAND MUSEUM OF ART

4 **Totally Rad: Bold Color in the 1980s; Totally Radical: Art and Politics in the 1980s**
AKRON ART MUSEUM

5 **Nevertheless, She Created**
Work by Ryn Clarke, Kristen Cliffel, Lane Cooper, Liz Maugans, Dana Oldfather, Jenniffer Omaitz, Pat Zinsmeister Parker, Pamela Pastoric & Susan Squires
Through April 3
BONFOEY

5 **Women's History Month: Laura D'Alessandro & Emma Anderson**
Virtual Exhibit Through March 21
PRAMA ARTSPACE

5 **Portraitures: Discoveries thru the canvas mirror**
Annan Affotey and Baba Musah
FRAMED GALLERY

5 **Tradewinds: H. Mitsu Shimabukuro**
Opening reception 6-8 pm, in-person or virtual TBD
Through April 30
PRAXIS FIBER WORKSHOP

6 **Street Ephemera Workshop**
Instructor: Tressa Jones
March 6 & 13, 12-1:30 pm
ZYGOTE PRESS

6 **Alana Cartwright: Clothed in Resilience**
Through March 28
MASSLLION MUSEUM STUDIO M

6 **3rd Annual Women's History Month Student Showcase**
Through April
WASMER GALLERY AT URSULINE COLLEGE

9 **Artists Interpret Nature**
Through April 15
CUYAHOGA VALLEY ART CENTER

10 **Four African American Women Artists You Should Know with Amalia Amaki**
7-8 pm on Zoom
ARTISTS ARCHIVES OF THE WESTERN RESERVE

11 **Coffee with the Collection: Totally Rad: Bold Color in the 1980s; Totally Radical: Art and Politics in the 1980s**
10-11 am
AKRON ART MUSEUM

12 **BAYarts Annual Juried Show**
Through April 3
BAYARTS

13 **Printmaking without a Press: Monoprinting with Gelatin Plates Virtual Workshop**
Instructor: Wendy Partridge
10 am-1 pm
MORGAN CONSERVATORY

13 **Family Day: Spring Inspiration**
10 am-2 pm
AKRON ART MUSEUM

13 **Inspired by Basquiat**
WOOD AND GREEN/DEEP ROOTS EXPERIENCE

17 **Evidence of Existence: Karen D. Beckwith and Amber Ford**
Through May 7
HEDGE GALLERY

18 **Tunnel Books Virtual Workshop**
Instructor: Stephanie Wolff
6 pm-8 pm
MORGAN CONSERVATORY

19 **Group show 2021**
Through May 16
HEIGHTS ARTS

19 **Spotlight artist: Bernadette Glorioso**
Through May 16
HEIGHTS ARTS

21 **From WOMAN XIV ... created by women, of women & about women**
Curated by Mary Urbas.
Virtual artist reception 3 pm
THE GALLERY AT LAKELAND

24 **Women of the Archives: Oral History Premier & Artists Discussion**
4-5 pm on Zoom
ARTISTS ARCHIVES OF THE WESTERN RESERVE

25 **Recycled Journals Virtual Workshop**
Instructor: Erica Cingle
6 pm-8 pm
MORGAN CONSERVATORY

26 **Entropical Paradise: Advanced video projects annual exhibition**
10 am–5 pm Wednesdays and Fridays by appointment
Through April 23
CLEVELAND INSTITUTE OF ART

26 **Virtual Opening: Scott Goss and Chelsea A. Flowers**
5:30-6:45pm
THE SCULPTURE CENTER

27 **Multi-Block Relief Printmaking Workshop**
Instructor: Ben Muñoz
1-2:30 pm March 27 & April 3
ZYGOTE PRESS

27 **Women of Resilience**
Twenty-five women artists explore topics and challenges facing women including overcoming barriers, personal empowerment, acts of resistance and healing ourselves and the world, using both traditional and non-traditional media.
Through May 23
MASSILLON MUSEUM

APRIL

2 **Illustrious Alumni: Bill Watterson, Judy Takács, Judith Brandon, Kate Kaman**
Through May 12
VALLEY ART CENTER

2 **Ocultos: Herman Aguire**
ABATTOIR

3 **Threshold/Drawn to Paint**
Through June 26
YARDS PROJECT

3 **Dyeing Paper with Medicinal Plants Virtual Workshop**
Instructor: Maggie Latham
10 am-1 pm April 3 or April 3-4
MORGAN CONSERVATORY

3 **Andrea Palagiano: Self-Conscious**
Through April 25
MASSILLON MUSEUM STUDIO M

8 **2021 Annual Members Exhibition**
Virtual Reception: 7-8:30 pm on Zoom
Through May 29
ARTISTS ARCHIVES OF THE WESTERN RESERVE

9 **DomesticLands: Morgan Bukovec, Gary Sczerbaniewicz & Allison M. Walters**
Through June 6
KAISER GALLERY

9 **National Juried Exhibition**
Through May 22
MORGAN CONSERVATORY

10 **Japanese Wraparound Case Virtual Workshop**
Instructor: Amy Childress
10 am-1 pm
MORGAN CONSERVATORY

10 **We've Got Issues: Myra Schuetter Watercolors**

Tomorrow...An Unknown Quantity: The Work of Lee Kessler

Mort Kunstler: "The Godfather" of Pulp Fiction Illustrations

Collection Gems: Celebrating 85 Years of CMA
Through July 3
CANTON MUSEUM OF ART

17 **Coptic Stitch Binding Virtual Workshop**
Instructor: Jenniffer Omaitz
11 am-2 pm
MORGAN CONSERVATORY

18 **A New York Minute: Street Photography, 1920-1950**
Through September 12
CLEVELAND MUSEUM OF ART

22 **Community Culture Night with multi-media artist Catherine Butler**
7-8:30 pm
ART HOUSE INC

22 **Slain Nemo**
Through May 16
PRAMA ARTSPACE

MAY

MAY-JUNE
Urban Bright Exhibition online
ART HOUSE INC

1 **Cleveland Photo Fest's PHOTOTHON 2021**
Second annual event features seven shows at one location: three themed group shows featuring international work; three solo shows by local photographers; and I Identify As, a project in which Cleveland photographers make portraits of each other.
Through June 30
BOSTWICK DESIGN ART INITIATVE

7 **Analise Minjarez & Sarita Westrup (Tierre Firme), Avery Williamson**
Opening reception 6-8 pm, in-person or virtual TBD
Through June 27
PRAXIS FIBER WORKSHOP

7 **Art Show / Open Studio**
6-10 pm May 7;
10 am - 4 pm May 8
THE SCREW FACTORY

8 **Rebecca Cross: Suspended Animation**
Through June 16
MASSILLON MUSEUM STUDIO M

8 **Art Show / Open Studio**
THE SCREW FACTORY

19 **Liz Maugans and Douglas Max Utter**
Through July 2
HEDGE GALLERY

20 **Art House Artist Dialogues**
6-7:30 pm
ART HOUSE

20 **The 11th May Show at Lakeland Juried Art Exhibition**
Judges and submission details to be announced.
Virtual Artist Reception and Awards Ceremony 7-8 pm
Through July 8
THE GALLERY AT LAKELAND

21 **Intern exhibition**
Through June 13
HEIGHTS ARTS

21 **The Dead Don't Die**
Group show curated by Shawn Powell
ABATTOIR

21 **Virtual Opening: Kylie Ford and Emily Duke**
5:30-6:45pm
THE SCULPTURE CENTER

26 **Cleveland Photo Fest: Cleveland/ Kerala Photo Exchange Show**
BAYARTS

26 **Cleveland Photo Fest**
PRAMA GALLERY

MEMBERS OF THE COLLECTIVE ARTS NETWORK

GALLERIES AND ORGANIZATIONS

Abattoir Gallery
Hildebrandt Building
3619 Walton Avenue
Cleveland, Ohio 44109
abattoirgallery.com

acerbic
Twitter:
@ablackpoet03
@donaldblackjr
Instagram:
@ali_write
@dblackoriginals
@ggonzalez821

Akron Art Museum
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Aliberti Art Tile
3619 Walton Avenue
Cleveland, Ohio 44113
AlibertiArtTile.com
216.322.1097

Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Art Books Cleveland
c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255

Arts Cleveland
1900 Superior Avenue,
Suite 130
Cleveland, Ohio 44114
artscleveland.org
216.575.0331

ART EverySpace
artEverySpace.com
hello@artEverySpace.com
415.827.6269

Art Gallery at Beachwood Community Center
25325 Fairmount Blvd
Beachwood, Ohio 44122

Art House
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ArtiCle/Art In Cleveland
15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the ArtCraft Building
2530-2570 Superior Avenue
Cleveland, Ohio 44114
facebook.com/
artistsoftheartcraft
#artistsoftheartcraft

Artists of the Rubber City
The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo
1305 West 80th Street,
Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

the artseen
5591 Liberty Avenue
Vermilion, Ohio 44089
theartseeengallery.com
theartseengallery@gmail.com
440.963.0611

Art Source
23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
216.464.0898

BAYarts
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Bostwick Design Art Initiative
2731 Prospect Ave
Cleveland, Ohio 44115

Cain Park
14591 Superior Road
Cleveland Heights, Ohio 44118
cainpark.com
216.371.3000

Canton Museum of Art
1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Convention Gallery
1 St. Clair Avenue NE
Cleveland, Ohio 44114
clevelandconventions.com
216.920.1437

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Photo Fest
PO Box 22844
Beachwood, Ohio 44112
clevelandphotofest.org
440.554.5644

Cleveland Print Room
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

Cleveland Skribe Tribe
@ClevelandSkribeTribe
@sanoizm
@DayzWhun
@mistersoul216
#ClevelandSkribeTribe
#InspireYourCity

The Cleveland State University Art Gallery
1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

Climb Cleveland Gallery
2190 Professor Avenue
Cleveland, Ohio 44113
climb-cleveland.com

La Cosecha Galeria
5404 Storer Avenue
Cleveland, Ohio 44102
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

Current Cleveland
1300 West 78th Street
Cleveland, Ohio 44102
currentcleveland.org

Cuyahoga Valley Art Center
2131 Front Street
Cuyahoga Falls, Ohio 44221
cvart.org
330.928.8092

Dawn Tekler Studio
1305 West 80th Street,
Suite 113
Cleveland, Ohio 44102
dawntekler.com
216.906.2501

Deep Dive Art Projects
at The Deep End
423 East 156th Street
Cleveland, Ohio 44119
deepdiveart.com
216.973.1986

Deep Roots Experience
7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com

District Gallery
20076 Walker Road
Shaker Heights, Ohio 44122
@districtgalleryart
district-gallery.com
216.218.9307

Edward E. Parker Creative Arts Complex/ Snickerfritz Cultural Workshop for the Arts
13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com

Eileen Dorsey Studio
1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

Fawick Gallery
Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
bw.edu

The Florence O'Donnell Wasmer Gallery
Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts
8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Foothill Galleries of the Photo Succession
2450 Fairmount Boulevard,
Suite M291
Cleveland Heights, Ohio 44106
foothillgalleries.com
216.287.3064

Framed Gallery
15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

Gallery +
78th Street Studios, #109
1305 West 80th Street
Cleveland, Ohio 44102
gallery-plus.com

Glass Bubble Project
2421 Bridge Avenue
Cleveland, Ohio 44113
glassbubbleproject.com
216.696.7043

Graffiti Heart
graffitiheart.org
440.781.4515

Gray Haus Studios
Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

Hartshorn Studios
2342 Professor Avenue
Tremont Arts District,
Ohio 44113
hartshornstudios.com
216.403.2734

HEDGE Gallery
1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Heights Arts Gallery
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

High Art Fridays
highartfridays.com

Howson/Streeter Galleries at Judson Park
1801 Chestnut Hills Drive
Cleveland Heights, Ohio 44106
judsonsmartliving.org
216.791.2885

The South Concourse Gallery at Judson Manor
1890 East 107th Street
Cleveland, Ohio 44106

ICA Art Conservation
2915 Detroit Avenue
Cleveland, Ohio 44113
ica-artconservation.org
216.658.8700

Images Gallery
14406 Detroit Avenue
Lakewood, Ohio 44107
mellinophotography.com
216.406.1271

Kaiser Gallery
2418 Professor Avenue
Cleveland, Ohio 44113
kaisergallery.com
216.282.3826

Kalman & Pabst Photo Group
3907 Perkins Avenue
Cleveland, Ohio 44114
kpphoto.com
216.426.9090

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
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galleries.kent.edu
330.672.1369

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216.339.0571

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Maria Neil Art Project
marianeilartproject.com
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Cleveland, Ohio 44106
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Shaker Historical Society Lissauer Gallery
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Shaker Heights, Ohio 44120
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216.921.1201

Sherrie Gallerie
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Shooting Without Bullets
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shootingwithoutbullets.org

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WGS Productions
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Williamscheele@gmail.com
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216.721.6945

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susandanko.com

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MichaelGillBooksAndPrints.com

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lahecht.com

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leeheinen.com

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bobherbst.com

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Davidkingpainting.com

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suzart.blogspot.com

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WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

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